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T. H. MURNANE,

editor of this book, was a famous old-time ball player, and is now
leading authorities on the game; is sporting editor of the
Globe," President of the New England League, and member
of Arbitration of the National Association of Professional
Base Ball Clubs.

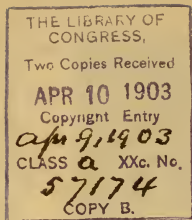
HOW TO PLAY BASE BALL



BY T. H. MURNANE

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In the arrangement of this book the publishers have been materially benefited by courtesies extended to them by the New York Evening Journal, New York Evening World, Chicago Record-Herald, Cincinnati Commercial-Tribune, Pittsburg Times, New York Evening Telegram and the Boston Globe.

INTRODUCTION

To teach the youth how to play our national game of base ball is the object of this book.

The amateur player will find much to interest him, and even the leading professionals can pick up valuable points by perusing the instructions offered by the genuine stars of the game.

There has been no effort to pad the advice given, but every line is full of meat for the ball player who is anxious to become proficient in some one of the nine positions on a team, as well as to hit the ball and run the bases, perchance later on become a member of some champion aggregation which has pulled off the honors by heady work and team play.

It would be a rare thing to find an American youth past the age of ten who is not familiar with the simple rules of the game, and therefore the idea will be to teach those who are posted on the rules and have more or less faced the music in some sort of game.

In base ball each position calls for a peculiar style of player, and the king of third basemen might be a failure at first base. Therefore, it pays to work at each and all positions before choosing the place you would care to fill on a team. For example, the catcher must be a sure line thrower, also the third baseman; next comes the shortstop. Outside of those positions, throwing is not as necessary. Usually the poor throwers, but good batsmen, are placed at first base and in the outfield.

You will find good batsmen retained for the outfield when but for the large mitts they would be utter failures when trying to stop a grounder or catch a fly.

The majority of outfielders are left handed batsmen, and therefore more valuable as run getters than the right handers, simply because they have the advantage of a start from the home plate after hitting the ball, and make the base twenty per cent. oftener



JENNINGS

Ready to hit while the man on the base runs. Takes the bat up to make sure of meeting the ball squarely. Good form.

than the right handed men. The only position in the infield for a left handed thrower is first base. Therefore, a left handed thrower has but five positions where he can shine on a ball team, viz.: pitcher, first base and the three outfield positions.

The left handed pitchers soon wear out, as the work comes too near the heart; so, after all, first base and the outfield alone is left for the left handed thrower. When a player can throw right handed and hit naturally left handed, he becomes a valuable man for a ball team.

When starting out, favor left handed hitting, as you will have less out curves to judge, owing to the scarcity of left hand pitchers in the business, and again the advantage you will gain in getting off the mark to first after hitting the ball.

Left handed throwing should be avoided when possible, as the ball always curves from a left handed throw, and while many are quite accurate, the ball is most difficult to hold from the peculiar spin given to the ball; in fact, the game of ball from a fielding standpoint was never made for left handers outside the position of first base, and even there the left hander is handicapped by having to turn his bare left hand to the runner when the right hand man can protect himself with his big mitt.

The rule to-day in base ball is for the manager who is supposed to be familiar with every phase of the game and has the faculty to size up the talent to select the timber for his ball team, picking each man for a particular position, including a utility player. After selecting the players the next thing is to pick out the right player to captain the team. This player must be able to work with the manager and the other members of the team. The manager should give his orders to the captain and not undertake to meddle with the captain's prerogative.

The manager has actually grown to be more of a peacemaker from the bench than a directing general, so advanced have become the members of the leading teams.

A captain should be an outfielder if possible, as he will be in a position to observe everything that is going on. The assistant captain should be an infielder, and direct the plays on the inside.



LAJOIE.

His feet are set firmly on the ground before throwing, and he keeps the ball high, with an overhand motion.

This is not necessary to good ball playing, but has proven to be a splendid plan, and I think the best.

The captain of a ball team should be up to every fine point, be able to work out combinations, get the best work out of his team without apparently driving them, battle for their rights open and above board for the effect it may have on peculiar temperaments, and teach his men to hold their temper in check. Erratic, hot headed ball players will often throw away good chances to win a game. Nothing is ever gained by the loss of temper. This is especially true of the pitcher, who has the bulk of the thinking to do and who is ever in need of his best judgment.

It is remarkable what effect a good captain has on a ball team. Players want some one present to appreciate their good work, and "Nice play, old man" from the captain on the field means much to the earnest player.

Too much practice is practically impossible in base ball, as in golf, billiards and other clever games, and this is especially true of batting. The players who have given their ideas of how the game should be played in this book are each and every one gluttons for practice and would rather play ball than eat.

Hitting to right field by right handed batsmen and chopping to left field by the left handers, as well as laying the ball down for a clever bunt is all the result of practice, and the more practice the more clever the man.

It is the duty of the manager to see that his men practice, for the captain of a team has all that he cares for in handling the men when in a game. The unwritten rules are something like this: The manager is the one who has the interests of the club owners at heart, while the captain is for his players first, last and always, at the same time clever enough to get the best work out of the men, which after all is what the owners of a professional club appreciate.

Good form is not essential to fine ball playing; at the same time many players have improved by copying the style of clever professionals.



JAMES COLLINS.

Natural position at the bat, ready for any kind of a pitched ball ; firmly set on the right foot. Perfect form.

I think Michael Kelly was the first player to keep his heels together and face the pitcher, with bat poised directly in front of his face, giving the pitcher no line on what he was about to try for. Kelly was one of the best place hitters the game ever produced, showing the advantage of his preliminary position at the bat.

Foot-work is almost as necessary in ball playing as it is in the art of self defence, and the player who fails to keep his feet while fielding a ball can never shine as a star of the game. It will be observed that a large number of the great batsmen of the present time take hold of the bat several inches from the bottom. This gives them more control of the bat and a better chance to meet the ball with a short swing.

Standing up to the plate is the first requirement of a batsman, and the player who cannot overcome the habit of pulling away will have no chance to become a first-class man with the stick. The aggressive batsman is the winner and not the man who goes to the plate hoping to work a base on balls.

Players should never work for records, but go for everything in sight, for games won will count more than fine fielding averages, where the players failed to take chances and often lost games in consequences.

The great army of ball players, young and old, amateur as well as professional, are not always placed where they can see and learn the fine points of the game, therefore a careful reading and honest digestion of the advice found in this book should be of great help to the ambitious ball player who cares to shine as an exponent of the national game.

T. H. M.



LAJOIE.

The greatest batsman of the age. Stands in a position to go after any ball sent over the plate. Holds the bat well up the handle. His own style.

HOW TO BECOME A GOOD BATTER

The most natural batsman the game ever produced is without doubt Napoleon Lajoie of the Cleveland club of the American League. He says:

BY NAPOLEON LAJOIE

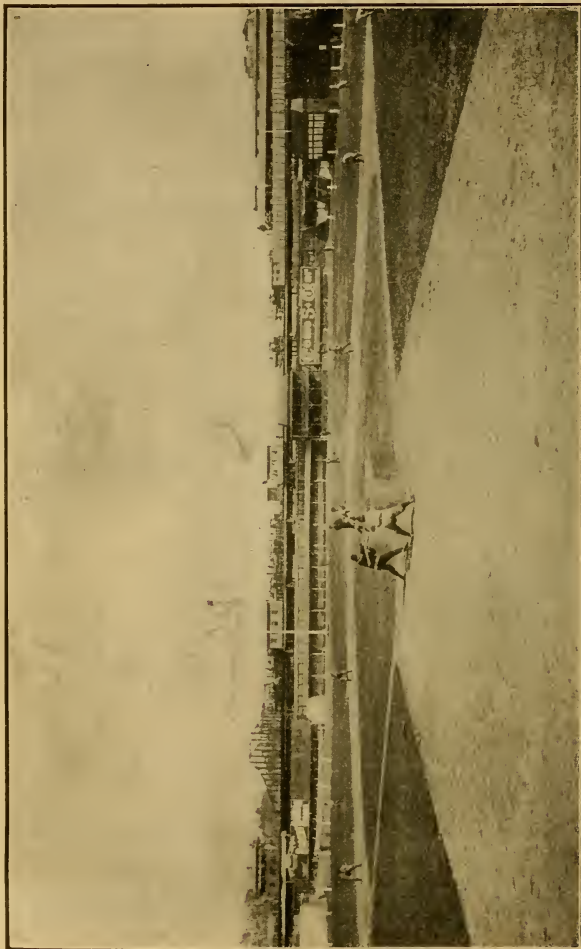
"I go to the plate with the idea of hitting the first good ball sent up, as I believe in working on the aggressive. In this way I am seldom caught for a strike unless where I miss the ball. Every man should handle a bat in the most natural manner and not try to copy others in the business.

"Foot work has a lot to do with the success of a ball player, and especially at the bat, and the pitcher is more apt to find this weakness to his liking than any other. I am ready to step in any direction with my right foot for pivot. I bat mostly with a wrist movement, as you can get a quicker move on and allow the ball to come closer before timing it. I never care to anticipate the kind of a ball the pitcher is about to deliver, as I find a low ball no more difficult than a high one. A ball wide of the plate can be chopped off to right field, while one a bit close can be turned to account by a proper swing. This can be accomplished by taking the bat up short, as it requires less swing and can be worked with a snap, which will have just as good effect when it meets the ball and the batter is less likely to send up weak flies.

"Practice to meet with a sharp snap every ball that comes over the plate, and you will find it to your advantage, even when picking out a good ball, or working a pitcher into a corner, where he must put them dead over.

"To hit a high ball the bat must be swung overhand to get the right force just a shade late, while a low ball must be timed well in front of the plate with an underhand swing.

"Never pull away from the plate, as the chances are the ball



Polo Grounds, New York City.—With the ball on the way to the batsman, who is showing poor form by pulling away from the plate and holding his bat on his back.

would be a weak fly. I hold the bat well in front and never start to pull back until the ball is under way when I step in, being careful about finding a slow ball worked with a change of pace. Use a heavy bat. I would advise every player to have his own sticks and take care of them."



James Collins, of the Boston American League club, is considered one of the best place hitters in the base ball profession. Collins says:

BY JAMES COLLINS

"Always be ready for the first good ball pitched, but do not always figure that the pitcher is about to put the first one over the plate. I stand just a little sideways of the plate, with the bat resting lightly on the shoulder, until the pitcher starts his preliminary swing, when I drop the bat down about to the waist, raise it almost perpendicular and then drop it slanting back almost level with the waist, bringing it forward after cutting a triangle. If the ball is timed I usually hit on a line, but if the preliminary swing is poor the ball is likely to go for a fly.

"I never anticipate the kind of a ball the pitcher is to send me, but get ready for anything over the plate and select a curve when placing the ball to right field.

"I set firmly on the right foot and step into the ball, being careful not to take too long a stride, as this is likely to cause you to lose sight of the ball."



Hugh Jennings, the heady player of the Philadelphia League Club, says:

BY HUGH JENNINGS

"Even a weak batsman can improve his work wonderfully by earnest practice. You must go to the plate fully determined to hit the ball no matter who the pitcher may be. I take the bat up short, as it gives one better control and you can meet a



Bunting—The player takes the bat up short and hits the ball well in front of the plate, pulling back instead of meeting the ball. This play requires a great deal of practice.

ball in close to you. I hold the bat easily on my shoulder and get ready to step with the pitcher's swing, holding my heels well together while facing the pitcher.

"In bunting the bat should be sent well out to meet the ball and then gently drawn back on slow pitched balls, while on speedy ones the hands should be relaxed as the ball meets the stick. This kind of work requires more practice than hitting out.

"With the hit-and-run game it pays to hit the ball when you can reach it, as it will often give the runner a chance for third base while you are put out at first.

"It is remarkable how accurately a batsman can meet a pitched ball when not hitting, as his line of vision is not interrupted as it is when he swings, and for this reason a short swing is the best and usually the wrist batsman is the most successful. My advice to players is: practice batting all you can and do not be particular about picking out all good ones, as you grow too stereotyped and more easily laid for by the fielders.



The following is from the pen of Jesse Tannehill, the star pitcher of the Pittsburg team, on batting. Tannehill, though he is a pitcher—and few twirlers ever attract prominence as batters—is one of the most scientific batsmen in the game. He knows the art and is well qualified to describe it in an instructive manner, for, being a pitcher, the man who is paid to prevent batting, he is well versed on both sides of the question.

BY JESSE TANNEHILL

It has often been said that batters are born, not made; and, while there is more or less truth in this assertion, there is not the least doubt in my mind that a poor batsman can become a good one by consistent practice.

A good eye, of course, is absolutely necessary. Any defection in the vision will prove an insurmountable obstacle in the way of



BERNARD

Ready to bunt or chop the ball to left. Worked by left-hand batsmen.
Up to date work.

a player when it comes to hitting. But there are many players who have perfect eyes, yet never learn to hit well.

This may be due to various causes.

An improper stand at the plate will affect the batting of a player, yet there is no rule to be lived up to in this, for the reason that no two men in the business stand exactly alike. Every man must suit himself, but, while doing so, he must always bear in mind that he must be in a position to get a fair swing at the ball.

Many batters just toe the batters' line; that is, they get as close to the plate as the rule will allow. At times this is a good trick, for it makes it difficult for the pitcher to get the ball out of the way of the bat.

Billy Hamilton, of the Bostons, is the only player I ever saw who stands almost three feet away from the plate. He is an exception to the rule, yet one of the best hitters.

I have always found it policy to so place myself at the plate that my eyes are over the side corner. This makes it necessary for me to lean back and over. Being a left hander, I place my left hand over the right when grasping the bat. This is reversed for right-handers. Take a firm hold on the bat and leave the foot facing the pitcher barely touch the ground, so that you can step forward as you hit. Be sure to have a free swing of the arms. When you have this and take the forward step as you swing you will get many a hit, *even* when you do not meet the ball squarely on the nostril.

That the left handed batsman has a big advantage over the right handed man when it comes to getting down to first base is plainly shown in the accompanying illustrations. His swing throws him directly into his stride, and he is running as soon as the bat meets the ball. The right handed man, when he swings, throws himself out of his stride, must recover and then start. Furthermore, the left hander is always nearer first base than the right hander, and in a close shave every inch counts.

Though bunting has been one of the features of the game for many years, it seems strange that there are so few players expert



WILLIS,

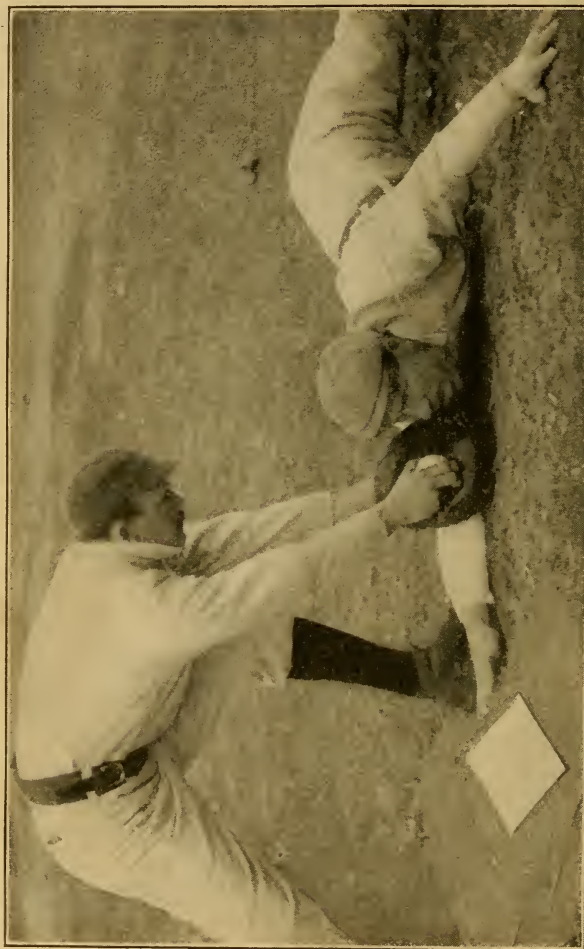
The greatest drop-ball pitcher of the age, in position when the ball leaves his hand. Very hard on the arm, as well as requiring a tall man to be effective.

at the art of laying the ball down. The bat should not be held firmly, and the ball should be allowed to hit it.

The most essential thing to watch when desiring to bunt is that the ball be over the plate. Don't go after it unless it is waist high, until you are forced to. Trying to bunt wild pitches is a failing which many players have and they are the ones who never learn to bunt. When a pitcher expects a bunt he keeps the ball high, for it is almost impossible to bunt a high ball. When it comes to bunting, the left handed batsman has so much the better of the right hander that it is seldom, indeed, that a right handed man beats out a bunt. The left hander can place his bat against the ball and be away from the plate before it has hit the ground. The right hander can hardly do this without making a failure of his efforts to bunt.

It is not a bit harder to hit a curved ball than a straight one, if you know it is coming. The pitcher always tries to deliver just what the batsman does not expect. Some batsmen are good at guessing. A batter should study the pitcher always. By keeping his eye well peeled he can often detect a curve just as it breaks in its course and in plenty of time to land on it.

Batting requires lots of practice. Confidence is half the battle.



JACK RYAN and J. HORTON.
Combination play at the home plate.



HOW TO RUN THE BASES

John Doyle, better known as "Jack" Doyle, gives the following advice to base-runners:

BY "JACK" DOYLE

"A good base-runner is dreaded more than a good batsman when the bases are clear and the score close. When a player is both a batter and base-runner he is indeed a most valuable asset for a ball team.

"It is not the player who has the greatest number of stolen bases to his credit that is the most valuable man to a ball team; but rather the player who has the largest percentage of successful steals out of the chances taken.

"In looking for a great number of stolen bases there have been cases where the player has taken chances where he had little to gain and the chances ten to one against him. The clever base-runner is the man who will take long chances when the occasion requires it, and a steal may result in a victory. With two out and a man at second, for example, the runner should never attempt to steal third base, unless in rare cases where a pitcher is wild and the catcher likely to have a passed ball, and even then the runner should be sure of a fine lead. The first move in base-running is leaving for first base. Never make the mistake of taking for granted that you are out simply because the ball was not hit safely; in fact, you should run with more determination and to a finish when the ball is hit to the infield, for in this case the ball must be picked up, thrown accurately, and held by the baseman with one foot on the base, and a fielder is more apt to make a mistake when hurried by a fast man to first.

"In over-running first base it is well to note where the ball is.



DINNEEN

Throwing his famous drop out-curve to the bat. On his toes as the ball leaves his fingers.

On a fly ball to the outfield you should turn short, as in the case of a muff, you can keep on to second, and a good start means everything, as it hurries the throw from the outfield. If possible cut the bases from the inside when trying to run out a long drive for more than one base.

"Getting a start for second base is perhaps the most important thing for a base-runner to learn next to sliding. A player taking a lead off first base should ever be firmly set and ready to go either way. If you take too much ground the pitcher will pay you particular attention and hold you down five times out of six; therefore, a safe distance away is the best and by calling the turn you get the start, and everything is in the start, as in sprint running.

"Keep well back of the line and return wide of the baseman at first. After you once get away never look back to see the ball but judge from the action of the player about to cover the base. When the ball is thrown high go in feet first on the inside of the base. When noting the fielder reaching forward to take the ball, slide outside on the breast, unless so sure of your base that you can afford to keep your feet and catch the bag with your hand. By practice one can keep wide and reach the base. Never take it for granted that the ball is in the hands of the fielder and that you cannot make another base on the play. If a wild throw or a muffed ball, you are in a position to keep on to third base if you are on the alert. In taking a fair chance for third the ball may be thrown wild and a run is very often the result.

"Coaching amounts to little or nothing to a base-runner outside of third base. Here he should keep an eye on the coacher when coming from second base when the ball is back of him, either as a hit or wild throw. By a move of the hand the coacher can hold the runner, or by waving the hand as a signal to keep on make a short turn and keep on for home, never losing an inch of ground by turning to look after the ball.

"In turning third base under a full head of steam the runner can be assisted materially by a gentle blocking by the coacher, who is standing a few feet back of the base well to the home



RUSIE.

A restful position while waiting to take or give the signal. Good form.

base side. This is especially true of heavy men who take a wide turn and are not particularly sure on their feet.

"When working the hit-and-run game, or about to make a steal from second to third, it is well to have signs and work together. If a clever man is at the bat a base-runner has the advantage by knowing what the batter is after; in fact, a base-runner can often help out the batsman by his movements. This, however, is what is known as heady ball and the most difficult thing in the world to teach by theory and usually a very hard proposition to overcome with the major league players.

"A good base-runner in a team will often get the whole crowd on edge and it is remarkable what even slow runners can do in this line when working together, for nothing upsets an opponent any more than men taking chances on the bases when the score is close. When your team is well in the lead it is then time to play them safe, and cut out the base-running.

"The essentials for a good base-runner are first: a good start; second, courage in sliding feet first or head first, as the occasion requires; third, keeping wide awake to every opening and being sure of your ground before you take a chance."



BY FRANK L. CHANCE

In the consideration of base stealing the subject naturally divides itself into three distinct parts—the start from the bag, the speed on the base lines and the slide at the end. While speed is a natural gift, a player may be taught much about getting a start and sliding. In fact, I think the tendency in many clubs is to neglect the practice in this most important department of the game. With a runner leading off a base the coacher's cry of "You watch his arm and I'll watch the baseman" is familiar to most patrons of base ball. This is in almost direct opposition to the plan I pursue in getting away from a base. I almost neglect the baseman, and instead of watching the pitcher's hands or arms to see when he is going to throw, I watch his feet. After you



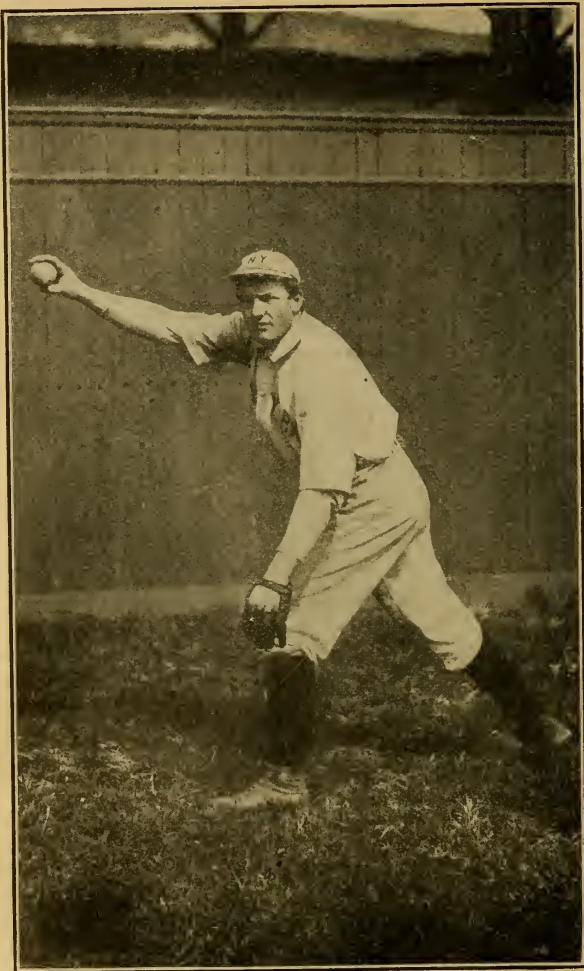
MCGINNITY,

Who does all of his pitching from one position and depends on an all round assortment of curves, with a phenomenal raise ball.

have watched the delivery of a pitcher a few times you can tell from the movement of his feet when he is going to deliver the ball to the batter, and thus get a good start. This is half of base stealing, for bases are generally stolen on the pitchers and not on the catchers. If I am not familiar with a pitcher's delivery, I wait a little while for his foot movements before attempting to steal many bases.

Dismissing the subject of speed, which is not an acquired art, the method of sliding comes next. Two slides are practiced by base-runners, the dive with head and hands first to the bag, and the twist of the body, by which the feet are thrown to the bag. I use both systems, according to the position of the opposing baseman in covering the bag. If he stands behind the bag prepared to touch me as I come in, I dive and slide with hands outstretched, for there is small danger of injury and the hands offer a small area for him to touch. On the other hand, if the baseman receives the throw or takes his position in front of the bag, I throw my body with a twist toward the bag, feet foremost. You thus have an opportunity to throw the body out of his reach and get in behind him, and again there is less danger of injury. If you attempt a head foremost slide with the baseman in front of the bag, he is likely to block you or tag you hard on the head with the ball, putting you out of the game. Even if he has no intention of hurting you, he is making the play hurriedly and has no time to choose a hard spot to tag. With your feet going toward the bag, he is likely to respect your spikes, and not attempt to block you, and again he may altogether miss touching you.

I do not believe in taking a big lead and then dancing along the base lines, tempting the pitcher and catcher to throws. Of course a runner must have a certain lead, but if he gets too far, he is off balance instead of ready to run when the ball is delivered. I think a runner is more successful when he takes a fair lead, runs up with the pitcher's motions and then runs back on the catch. Thus he is in motion forward when the ball goes to the batsman, and can race on if a hit is made. If he has already



MATTHEWSON ~

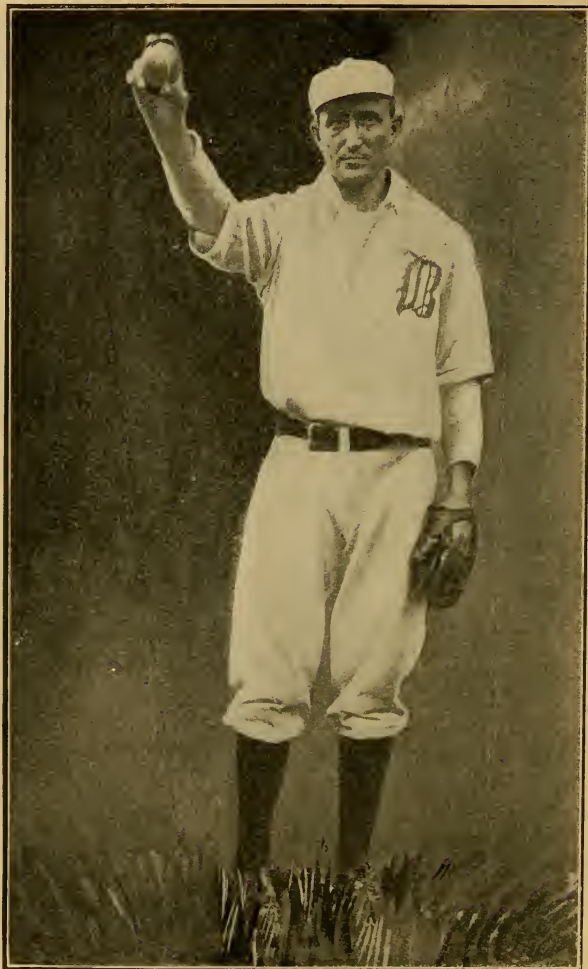
Showing the position as the ball leaves his hand for a fast high ball and a drop. Good form.

decided to make an attempted steal, of course he starts as soon as the pitcher begins his delivery, for then any hesitation on the pitcher's part means a balk. The advisability of drawing throws is sometimes made plain with a man on second or third, but depends on the conditions of the game. The only place where I make a practice of trying to draw a throw from the catcher is at third base. There I take a good lead and return on the inside of the line between the catcher and the baseman. Then there is a chance to let the ball hit you on the shoulder, where it does not hurt much, and break for the plate as the baseman chases for the ball. His chances for muffing the throw also are greater when you are between him and the plate.

The natural base to steal is second, for from the middle cushion it is possible to score on a single. It is much harder to steal third and the advantage is not much greater except on a long outfield fly with one out or a difficult infield chance. When two men are out it is a good time to take a chance on stealing second, for, if you are on first, it will take two singles to carry you home, while if you gain second one hit is likely to do it. With a man on first and none out the natural play is a sacrifice, especially if the score is at all close. With one out the batsman should generally steal, but, of course, these situations are generally governed by the progress of the game and the score.

The time to take chances on the bases is when your team is ahead. Then use all your daring and keep the lead. But if a team is three or four runs behind, the advisability of attempting to steal bases recklessly is questionable, for it generally takes a batting rally to win out at such a stage, and a runner may stop an incipient rally by getting put out on attempted steals. As a general rule, too, the club in the lead is playing better ball and more likely to cut off any stolen bases. The losing team, on the other hand, is more likely to go to pieces and thus reward daring work.

In base-running, especially in stealing second, there is much in the batter and base-runner working together. There is usually a signal from the base-runner to the batter, or vice versa, when a



KITSON

Just before the preliminary move, gaining speed as he unwinds for the final drive to the plate.

base is about to be stolen. When a signal is once given the runner should generally go down on the next ball pitched. In such a case the batter will attempt a hit if the ball is near enough, although he does not necessarily strike at it, for with the increased control of pitchers the practice of pitching wide to the batsmen to hold the runners closer to their bases is now common. The best pitchers will often waste two and even three balls on a batter to give the catcher a better chance to make the throw if the runner attempts a steal. Then the pitcher will put the ball over. While the runner and batsman both know that the ball is likely to be hit, the catchers and fielders also are alert for the play, and will try for a double play on an infield hit. If the batsman is in the hole—that is, with two strikes and no balls, two strikes and one ball, or even two strikes and two balls—the base-runner should take more chances just to diminish the possibility of this same double play. All these general statements are varied in a measure by the situation, but they serve to show the practice of base-running as played in the National League. In the strategy of these plays the question of speed comes up. There is danger in coaching a slow runner to take chances which might be comparatively easy for a faster man, and it is in these situations that judgment must be used.



ADVICE TO BASE RUNNERS

BY J. E. SULLIVAN, Secretary of the Amateur Athletic Union.

Those who are close followers of base ball and have watched its progress and improvement are very ready to admit that the majority of ball players do not improve as base-runners, and after watching the game year in and year out I am convinced that not enough of attention is paid to that end of the game. To be sure, some players are natural runners, are built or it, and as a result have gained the reputation of being fast men. But the average player seems to take no interest whatever in developing his speed. At the ball park previous to a game you will see the players practising—the pitcher warming up, the

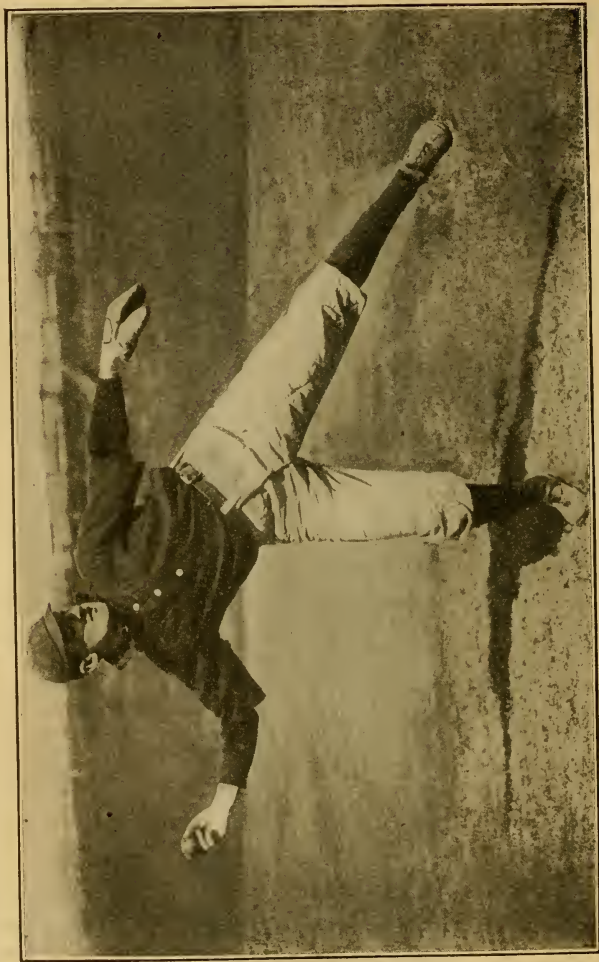


MATTHEWSON'S ARM.

Showing the strain of overwork in pitching curve balls. Holding the ball for a deceptive slow curve.

catcher throwing to the bases, the batter lining them out, the fielder returning the ball to the home plate—but to my recollection I have never had the pleasure of seeing three or four of the boys get on the mark and practice at running the distance from one base to another—30 yards, which is, to my way of thinking, where the mistake is made, and the captain that wants to get a good fast team will get his players out and practice them a little at sprinting and particularly at starting.

There has been, I know, some objection to training ball players by running them. Running, walking and gymnasium work will fit a player for the season, and it certainly should be no hardship on any player who is only called upon to play ball for a few hours each day to learn how to sprint. The argument has been made to me by a ball player that if the average ball player was to be trained like a sprinter or a distance runner it would tire him out, that he would become a physical wreck and incapacitated for other work. Such argument is pure nonsense. If there is one man on a team that should not be called upon to sprint a great deal, that man would be the pitcher; for, from a physical standpoint, he is worked harder than any other man on the field, and the strain is greater, and it is only natural that club captains who have a good pitcher should nurse him all they can. On the other hand, it must be admitted that there are many ball players on the field to-day who are physically unable to play, and are holding their positions to a certain extent on their old-time reputation. There is no necessity nor reason for a ball player being fat, flabby and out of condition and being unable to run around the bases, and in the spring of the year if the captain of the club would insist that each day the members of the team devote ten or fifteen minutes to base-running by hitting the ball and running it out to first it would develop base-running. There is no necessity of a ball player being a Duffey, a Wefers, or a Kraenzlein, but there is not a man playing ball to-day that could not be taken in hand by a professional trainer like Mike Murphy of Yale and made into a good base-runner. This would apply to the man who weighs 200 pounds, as well as the man who

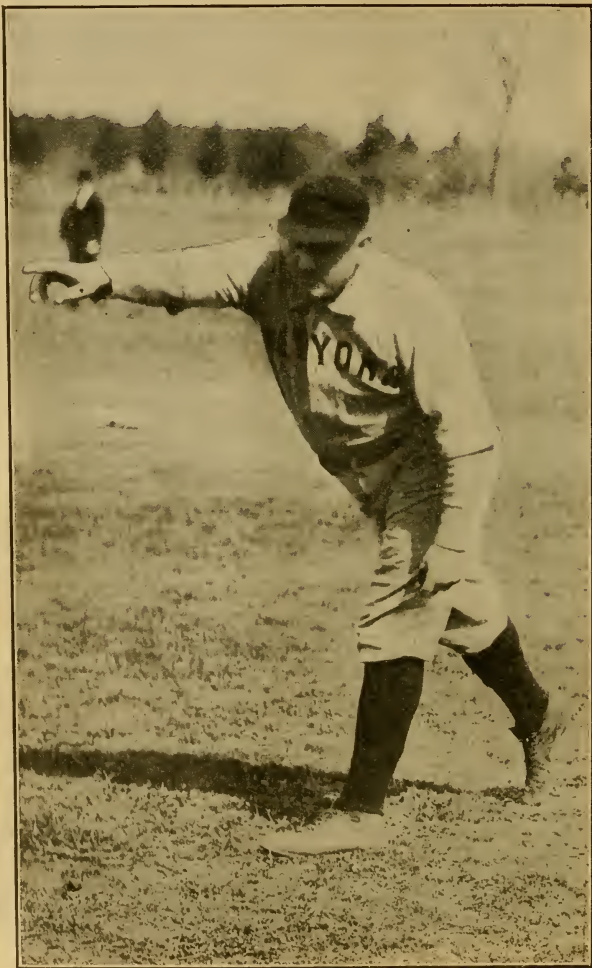


THIELMAN

Showing position when balancing just before swinging forward to let the ball go to the batsman. The worst possible form.

weighs 125, or some of the fast sprinters in the world have been large, heavy men. If the players were educated to get on their toes, get set and move with the same eye that they use in hitting the ball, there would be a revolution in base-running, and it is sure to come some day. It strikes me that this is the particular department of the game that has been neglected. How often do we see a batsman go to the plate, dig his heels into the ground as though he was going to become a statue there, and when he hits the ball, if he has an idea the hit is not a good one, he will look at the ball, jog about twenty feet, and then stop, often to be greeted by a roar of laughter from the grand stand if he is on the visiting team, or hisses if on the home team, when his little pop fly has not been caught, but handled in time to put him out when he would otherwise have been safe had he continued running at top speed. If that player was drilled to thoroughly understand that when he hits the ball, no matter what happens, he is to sprint right for first base and take his chances, there would be more games won. Many players are guilty of this practice, and captains should discourage it, if necessary by a strong fine and suspension.

When on the bases the player should be taught to get on his toes ready to start quickly and not stand as though riveted to the ground. It is not necessary for a ball player to take too much ground in order to steal a base, he can be careful at the same time. But the ball player that has developed a good set of sprinting muscles can stand on his toes and will always be ready to start in an intelligent way the minute the opportunity comes to him to steal a base. An active man, a man lively on his feet, will also annoy the pitcher, because the pitcher will know that he is a fast man, trained in the art of sprinting, and he won't waste strength and time trying to nail him at first. Everyone who has ever attended ball games has seen some big lumbering fellow leave first to steal second and be easily put out, to the great disgust of the "rooters." Now that big man, unless he has entirely neglected himself in so far as his health is concerned, can be immeasurably improved. Of course, if he is a man that is ad-

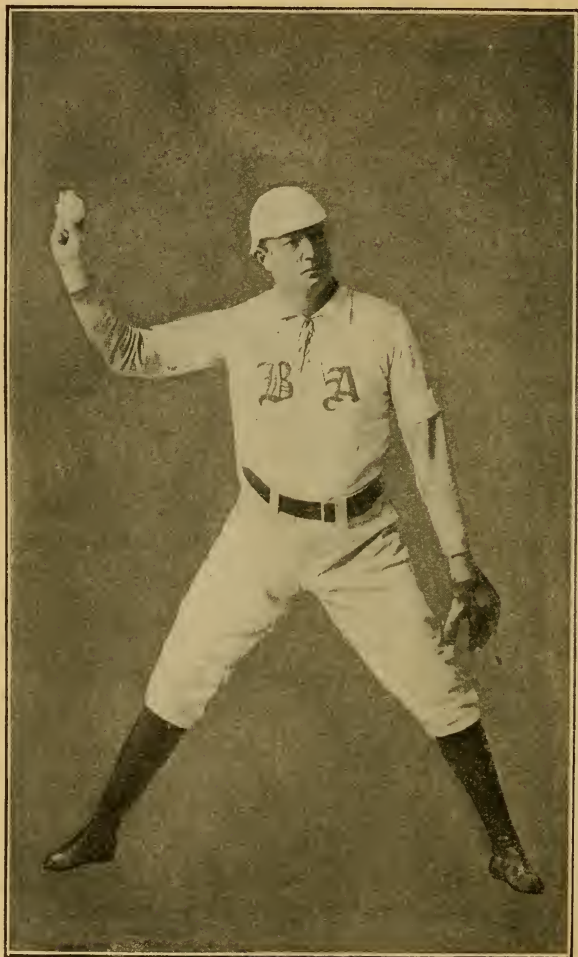


RUSIE.

Position just after throwing a fast ball to the batter.

dicted to dissipation he will hardly like to stand the strain to take a little training in the sprinting line, but a man that wants to make a record as a base-runner and hold his own up in fast company must be in pretty good physical condition to run the bases, and it is about time that captains of a ball team realize that in order to have a good lively game that the men should be trained and trained properly. I would suggest that if a captain cannot secure the services of a professional trainer he take them in hand himself and in the spring of the year insist that every man on that team practice sprinting for a short while each day. It won't be as hard on the ball player as it would be on the man who never did any running; therefore, there should be a series of races—scratch and handicap—among the members of the team, and the man on that particular team that is noted as the fastest sprinter and a good base-runner should be appointed as coach in that particular line with absolute power over the men to insist that a certain amount of base-running be done every day prior to the practice games. If the players will do a light amount of running at the start, say a couple of hundred yards the first two or three days they are out, at moderate speed, and then increase the speed as the muscles become accustomed to the work, after three or four weeks a player will find that he will be in good condition to make a home run and reach the home plate without dropping in a faint.

To any man who has followed athletics it is ridiculous to see many of the acts of our ball players. A good batter will make a long hit, good or a home run, and when he does reach the home plate he is in such a dilapidated condition physically that he is hardly able to go to the bench. That should not be so. A ball player that is paid a fancy salary or playing ball for a couple of hours each day should think enough of his physical condition to perfect himself in every department and the player that can't go around the bases two or three times during a game, with a rest of twenty minutes between, is certainly not an athlete—and the all around ball player should be an athlete.



CY YOUNG

Half way through his preliminary swing before delivering the ball to the bat, this time for a raise ball.

HOW TO BECOME A GOOD PITCHER

BY CY YOUNG

"Command of the ball is the first essential to success in pitching. A good, fast, overhand ball, kept high, is the one I depend on mostly when anxious to get an out.

"I take the ball with two forefingers and thumb for all styles of work, as it gives me the best control.

"Straight balls over the corners will often prove more effective than the widest curves. This style is of little use, however, unless the umpire is a good judge of corner work.

"When in good shape I use a jump ball considerably. It comes with extra speed, and if worked well into the batsman is perhaps the most difficult ball to hit safe.

"The ball should be kept high when the batsman is out for a sacrifice, and a clever slow ball with a change of pace is very effective when you want to see the batsman send up a weak fly. The underhand ball with a raise I use but very little, as it has a tendency to lame the arm and must be curved as well as raised to be effective.

"Many pitchers are effective until men get on bases, when they must shorten their swing. Therefore, a pitcher should have two distinct movements. In his preliminary swing, holding men close to the bases is one of the important features of the game.

"A pitcher should throw seldom to the bases unless with a fair chance of getting the man. Too much throwing will affect his command over the ball and lose the lines he has on the man at the bat.

"There is a vast difference in pitching to right and left handed batsmen, and I think the left hander the more annoying for a right hand pitcher. I work a left hand man with close curves about waist high, with a curve on the out corner of the plate. As most of the left handers are "choppers," they are ever ready



CY YOUNG

First—Showing his position as the ball leaves his hand for a fast raise. Second—Showing his position while sending up an out-curve. Natural and graceful positions.

for speed, and bothered more with curves and a change of pace.

"It is a very good plan to keep your batter in the hole, or at least not get where you must put every ball over the plate.

"In the everyday run of games, it is not a bad idea to remember that seven other men are behind you on the field, ready to handle the ball if it comes their way, and with plenty of room. I believe in putting the ball over the plate for hitting, trusting to the fielders, in this way saving your arm, for, after all, a pitcher amounts to but very little unless his pitching arm is strong.

"Pitchers should practice getting back into position after delivering the ball to the bat, for nothing looks worse than to see a weak grounder go bounding through the box with the pitcher out of form, after losing his balance.

"I always size up my batter and, if a new man, try first to drive him away from the plate. If he refuses to pull away, I know that I have a cool, determined batsman, and the chances are, a good one. If I find a batter coming forward to meet the ball, I cut out the curves and work both high and low straight balls, being careful not to line one about waist high, and yet with a batsman anchored in one position a waist ball close in is a most difficult ball to meet square.

"The preliminary swing is everything to a pitcher. By putting your shoulder and back muscles into your delivery, you will save the arm and be able to keep up speed. A fast straight ball kept high, an out curve, a change of pace and the inshoot are all the balls I find use for, and I would advise pitchers to get perfect control of those four styles before using any other variety, for, as I said before, control is everything.

"The successful pitcher, too, is the one who can stand a bad deal from the umpire and not grow worried, and often lose control of the ball. Try and keep a cool head, for a game is never lost until the last man is out, and endeavor to keep your opponents' score down, with the hope that your own team may rally and win out after an uphill fight.

"I always start off the season with light work and get my arm into condition before taking any long chances with speed."



The out-curve is produced usually by grasping the ball with the first two fingers and the thumb, with the back of the hand turned downward. The fingers are pressed firmly against the ball, which is gripped tight. The out-curve may be either fast or slow.



The in-curve is pitched with a side-arm motion, the ball being released over the tips of the first two fingers, the arm being swept around with a lateral motion. Some pitchers throw an in-curve by grasping the ball with all four fingers and permitting it to slip over the tips.

BY "RUBE" WADDELL

Knowledge of batsmen's weaknesses is one of the first things a pitcher ought to have. Just this knowledge keeps many old-timers in the game after their pitching arms are not nearly so good as those of younger men. When I first began to pitch in the National League, or Louisville in 1897, I started a journal and jotted down the kind of balls which the different batters found most difficult. Then before I pitched I looked into this book and refreshed my memory concerning the men I was to pitch against. I do this now on new players, but I have in my memory the failings of the old-timers.

When I face a batter new to me, of course I must try to find his weak point. I usually first shoot one in high and close, then one low and to the outer side of the plate. These give me a pretty good line on what kind of a ball he will try for and which one bothers him. I then go on to find the exact place where it is the most difficult for him to hit, and after that try to put them there constantly. I throw the ball fast and nearly straight to this weak point, putting in an occasional curve, so he will not get on to my tactics entirely. Of course, accuracy is necessary for this.

Left handed batters are usually considered less likely to hit a left handed pitcher. I suppose this is largely because successful left handed pitching is less common than right, but I think there is another reason. The most effective ball against a left handed batter is one close to him and high. To throw this a right handed pitcher is likely to use an out curve, which is much easier to throw and broader than an inshoot. Thus the batter with the ball coming to him has time to step back and swing. With us left handers our out curve is away from a left handed batter. Thus the left handed batter is driven away from the plate to escape being hit, and is in a poor position to swing with the ball going away from him. I seldom try much of a curve myself on left handers, however, depending on a high straight ball close to the corner of the plate nearest the batter.

I have often been asked why "south paws" are more erratic and more likely to have bad innings and bad days than right



Drop Curve—The ball for the drop-curve is held in identically the same position as for the out-curve, except that the back of the hand is held directly down, the arm being brought straight over the shoulder at the moment of delivering the ball.

handers. I don't know, but it is a fact as well that left handers do not last as long in the business as right handed pitchers. I hold to the theory, often advanced, that it is because the left arm is nearest the heart and the muscles of the heart are thus subjected to strain. Often after a game all the muscles in the breast and near my heart have been sore, although I have never felt any trouble with my heart itself. While left handers are more likely to be wild than right handers, when they are effective they usually hold the opposing team down to a few hits. Now, I have been so wild that I have had to be taken out of the box at times, and again it has seemed as if every ball I pitched the opposing team could hit, yet I hold the strike-out record of the National League in recent years. I made this against Chicago while playing with Louisville in 1899. Fourteen of Burns' men fanned in that game, and the papers all thought I was a great fellow. Then when you lose you are a "dub." That's base ball.

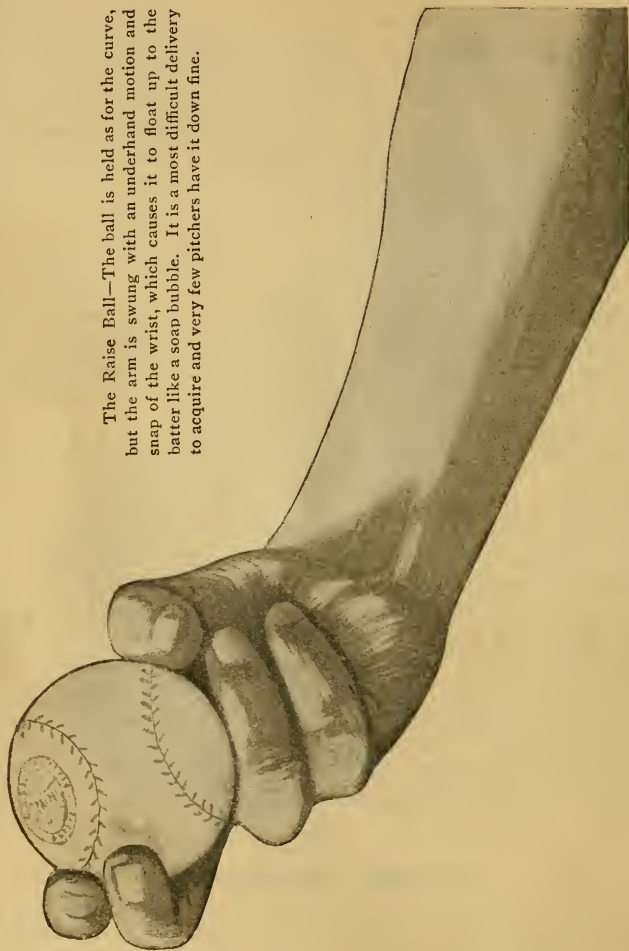
I got my nickname of "Rube" in Franklin, Pa., in 1896, the first year I played professional ball. I had pitched a morning game at Oil City and shut the team out 8 to 0. In the afternoon both teams returned to Franklin for another game. The man intending to pitch for us got drunk, so I went in again. In the second inning, with the score 2 to 0 against us, a line ball hit me in the forehead and knocked me unconscious for about five minutes. I was sore and insisted on pitching out the game. We beat them 16 to 2, and they did not get another man to first base, while I made two home runs, two double-baggers and a single. That night the manager of the Oil City met me on the street and said: "You're a regular robber; no one but a 'rube' could recover from an accident like that and finish the game. That fastened the nickname to me and it has stuck.



BY BERT CUNNINGHAM

Study to control your ball. Some of the greatest pitchers in the business have not as good curves as the less successful men, but they have what others lack, control of the ball. The man

The Raise Ball—The ball is held as for the curve, but the arm is swung with an underhand motion and snap of the wrist, which causes it to float up to the batter like a soap bubble. It is a most difficult delivery to acquire and very few pitchers have it down fine.



who can put the ball just where he wants it and knows that he can do this is the successful pitcher, provided, of course, he has a reasonable amount of skill to combine with control.

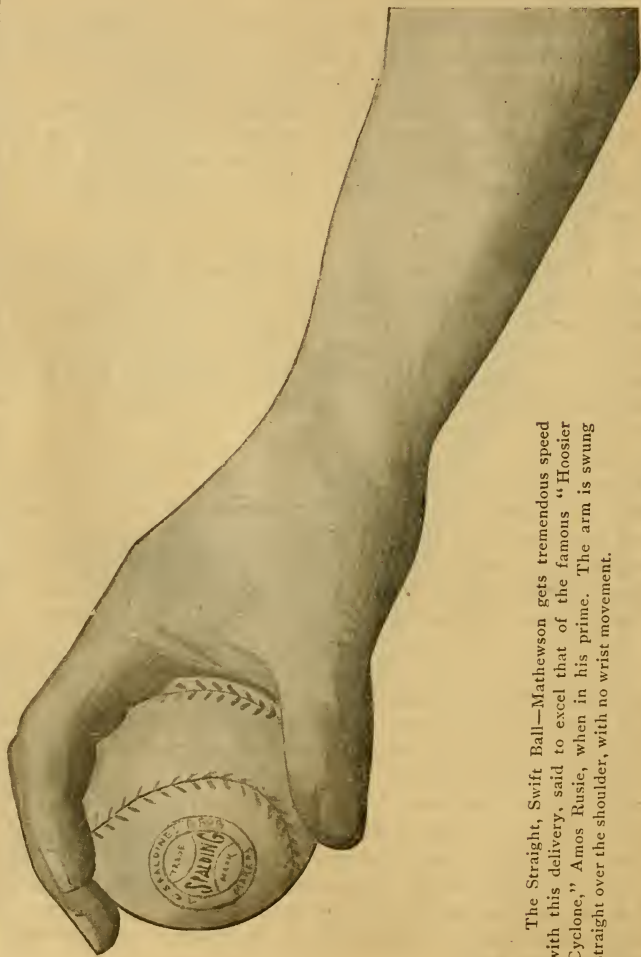
Don't make the mistake of throwing too many curves. The pitcher who can get along with the least use of curves is likely to be successful and last longer, for the throwing of curves is hard on the arm. "Save your arm if you want to stay in the business" is a good motto.

Study the batter. Without knowing him you are at sea and must try him out to learn his weak points. To be successful in fast company a pitcher must learn to field his position and he must learn to bat. Many times a pitcher, when his infield is in the air can save his own game by fielding. A good fielding pitcher has less to contend with than one who cannot field, inasmuch as bunting will not be attempted against him. Practice the fielding of bunts continuously.

In pitching, the out curve is usually the most successful, even though considered old fashioned by some. The out curve is produced usually by grasping the ball with the first two fingers and the thumb, with the back of the hand turned downward. The fingers are pressed firmly against the ball, which is gripped tight. The out curve may be either slow or fast, and many pitchers who depend almost entirely upon change of pace to win use the slow and fast out curve as their chief stock in trade.

The slow curve is pitched with a full arm swing, gripping the ball tightly with the fingers the moment it leaves the hand. The fast curve is pitched usually by jerking the arm at the moment of releasing hold on the ball. This curve was used most successfully by Hughes, Corbett and pitchers of that class, many of whom ruined their arms by pitching it because of the strain of the jerk. Amos Rusie used this same ball without injuring his arm. He had a little short arm motion that avoided the jerk.

The ball for the drop curve is held in identically the same position, except that the back of the hand is held directly down, the arm being brought straight over the shoulder at the moment of delivering the ball.



The Straight, Swift Ball—Mathewson gets tremendous speed with this delivery, said to excel that of the famous "Hoosier Cyclone," Amos Rusie, when in his prime. The arm is swung straight over the shoulder, with no wrist movement.

The in curve is pitched with a side arm motion, the ball being released over the tips of the first two fingers, the arm being swept around with a lateral motion. Some pitchers pitch an in curve grasping the ball with all four fingers and permitting it to slip over the tips. Garvin has a peculiar variation, turning his hand almost completely over and letting the ball slip between his fingers, they being long enough to permit it.

The raise ball, which usually does not raise, but maintains its height instead of dropping, is pitched directly off the tips of the fingers with the hand held palm downward. As a matter of fact, the ball is held almost exactly alike in each case, the curve being decided by the sweep of the arm, a jerk of the wrist, and so on.

In these days, when everybody has the art of curving balls, the successful pitchers depend to a great extent on a change of pace. The alternating of slow and fast balls, with a few curves between, does more to throw batters off their guard and off their balance than any curve. The object of most successful pitchers is to make the batter hit a ball he does not want to hit.

The slow ball is pitched by gripping the ball well back in the hand and giving it an extra lingering grip as it leaves the hand. This causes the ball to rotate rapidly, and the friction of the air against the ball impedes its flight. It is pitched with the same motion as is a fast ball, and the batter, being ready for a fast ball, is off his balance and usually hits a pop-up fly.

To sum up, what is needed to make a successful pitcher is brains, coolness, knowledge of human nature and some ability as a mechanical pitcher. Remember when you are feeling nervous that the batter is probably yet more nervous.



MATTHEWSON'S MOTION

Matthewson, as he delivers the ball to the batter, moves his right arm slowly upward, stretching it at full length above his head, and at the same time bending backward from the hips. As



Mathewson's Slow Ball—The ball is held lightly with the forefingers and thumb, and no twist is given it. It sails up to the plate as dead as a brick, and, when mixed in with a speedy straight or in-ball, causes the batter to often strike at it before it reaches him. It is a "teaser" for the third strike.

he gets his arm into the proper position to send the ball to the plate he throws his body forward with it, and while there is necessarily a little snap to rid the hand of the ball, the arm motion is so much embodied in the body motion that it is a great saving in muscular exertion to the arm, and for that reason Matthewson should not lose his effectiveness within at least two years of the ordinary time it takes a pitcher to pass through all stages of his career in the national game.

There are pitchers who use a modified body swing which aids them to some extent, but they have not acquired the ability to let body and arm work in unison when the ball leaves the hand. Try it some time and see how difficult it is to get the poise just right, control the ball perfectly and throw all the speed into the effort that you desire.

Some right hand and some left hand pitchers go so far in the body movement that they throw all their weight on one foot and whirl almost half around before they permit the ball to leave their hand. Occasionally Matthewson does it, but as a rule not. He has in mind where the ball is going. Of course he may make a wild pitch or he may hit a batter. Nothing but a machine could invariably send the ball to an accurate mark, but it is safe to say that he knows approximately the height at which the ball will cross the plate and how close to the plate it will come. Nothing more is needed to confirm this than the fact that he so seldom sends a man to first base with a present.



ON CURVE PITCHING

Cy Young says: "The out curve is the first thing to interest a young ball player. To get it, hold the ball tightly between the two first fingers and thumb, swing the arm well out, and with a quick snap of the wrist, with the palm of the hand turned down, it will be but a short time until you have the curve. Be sure and first practice by sending the ball against the wind, as the resistance will help you to make the ball curve."



Mathewson's Drop Curve—His most effective ball, and he has wonderful control of it. In fact, he makes it "talk." The two forefingers and the thumb give the rotary motion necessary for the curve, while a downward swing and quick snap of the wrist give it the quick dropping kink.

James J. Callahan says: "I get the out curve by holding the ball tightly between the two first fingers and thumb, and by a sweeping side arm delivery, and a snap of the wrist, like when snapping a whip, letting the ball slide over the top of the index finger."

Frank Donahue says: "To get the out curve, hold the ball tightly between the two first fingers and thumb, and swing the arm well out, snapping the wrist to make the ball spin as much as possible while turning the palm down."

Vic Willis says: "The drop ball is the most trying one on the arm. I hold the ball between the two first fingers and thumb, and start the ball from as high a position as I can get, letting the ball slip off the index finger, while turning the palm of the hand down. By a double motion or snap of the elbow and wrist, I get the combination of drop and curve together."

William Dineen says: "The drop out curve I find the most effective ball against right handed batsmen; I hold the ball the same for every ball I pitch, but allow the drop ball to leave from the top of the second finger after bringing the hand down from the highest position I can get in a long swing and, by an extra move to effect the curve, get the drop curve, which I think is the most trying ball a pitcher can deliver. The drop, itself, is not so difficult, but the combination of drop curve requires a long reach and the gift of being competent to work all the curves and shoots."

Cy Young says: "The jump ball can be produced only by great speed. The ball is thrown with a full arm swing right from the shoulder, and out from under the fingers, which are straightened out as the ball leaves for the bat. The idea is to get a jump on the ball just as it comes to the plate, nearly shoulder high."

Charley Nichols says: "It takes great speed to get a jump on a ball. It must be thrown perfectly straight with an overhand swing, allowing the ball to slip out from under the fingers as if



Mathewson's High In-Ball—This is a most wicked delivery—the whisker trimmer. The thumb touches the ball very lightly and the forefingers grasp it firmly. This delivery is used mostly to drive the batter away from the plate so as to make the curve more effective. It is a dangerous ball to stand up against.

they were greased, I have found the real jump ball the most effective against both right and left handed batsmen."

The raise ball is purely a curve and first introduced by Robert Mathews over 30 years ago. Rhines and McGinnity later on did phenomenal work with a natural raise. The raise ball is produced," says Rhines, "by snapping the wrist as in a curve, keeping the arm close to the side, stepping well in and turning the palm of the hand up."

"The inshoot is the ordinary straight ball thrown with speed," says Jimmie Callahan, "allowing the ball to go from under the fingers, as in a jump ball, with plenty of speed."

The late Charles Radbourn said: "I get the inshoot by holding the ball in the palm of the hand and letting it go over the first finger, while keeping the elbow close to the side, and a turning up the palm of the hand."

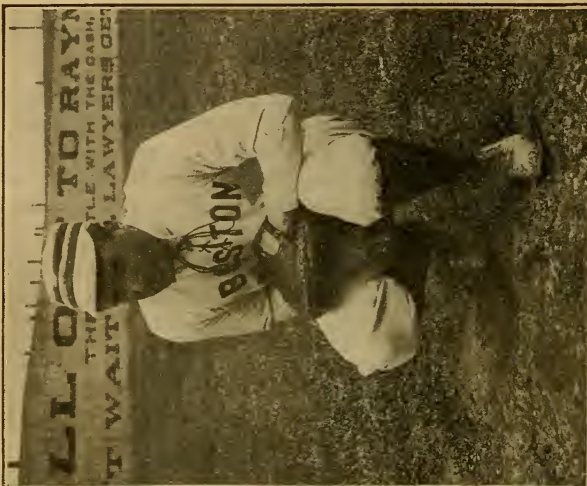
Some pitchers will put their fingers across the seam of the ball while others are particular to rub a place smooth for the fingers on the widest spot between the seams.

All pitchers should wear a glove, as it helps to hide the ball from the batter and protects the hands from hard drives from the bat as well as reckless throwing from the catcher.

"I find it an excellent thing," says Cy Young, "for a pitcher to get out every day in uniform, and take a little exercise. It helps his wind and keeps him in condition for better work in the box."



Ready to take the ball from the pitcher.



KITTRIDGE

Giving signals with his fingers under the mitt. Good form.

HOW TO BECOME A GOOD CATCHER

BY M. J. KITTRIDGE

A player behind the bat must keep his whole mind on his work and set a good example for the other players.

More men are injured by trying to save themselves than when they go close under the bat, and are quick to be first in every mixup, especially where the base-runners are coming into the home plate.

By working with signs, and always knowing what kind of a ball to look for, it must be a very wide ball that a catcher cannot at least block. Since the catchers have done all their work close up, the pitchers have grown more accurate, until now you seldom see a passed ball in a game.

With men on bases a pitcher should always work with his catcher, especially at first, as throwing has grown to be a long suit with the best catchers of the present time, and then, too, the catchers must practice throwing from different positions, as it is out of the question to always be set in a position to make a good throw. I think it is fully as difficult to throw to first and third as to second base, as you cannot always get a good free arm swing before letting the ball go. Plenty of practice before the games is necessary, as you become accustomed to the player covering the position, which is always sure to make throwing more accurate.

A catcher should be careful of his throwing arm and start off in the spring by a very little work in that line each day until the arm becomes strong. Plenty of work by the back muscles should be the rule by the catchers, who have hard throwing to do, and yet one of the most essential things in the game is returning the ball to the pitcher in a way that he can take it without leaving his position or taking a chance of injuring a finger.



WARNER

Close under the bat. Taking the signal from the pitcher.

I do not believe in too many signs. I give my signs to the pitcher with my fingers while in a squatting position to prevent the other side from calling the turn, otherwise the infielders might discover the tip and be prepared, thus giving them a chance to cover a great deal more ground than if they were simply guessing as to what kind of a ball the batsman was to get.

When a pitcher is wild it is a good idea to hold your hands over the plate for a target. This is also often done to deceive the batsman, but is a great help to the pitchers.

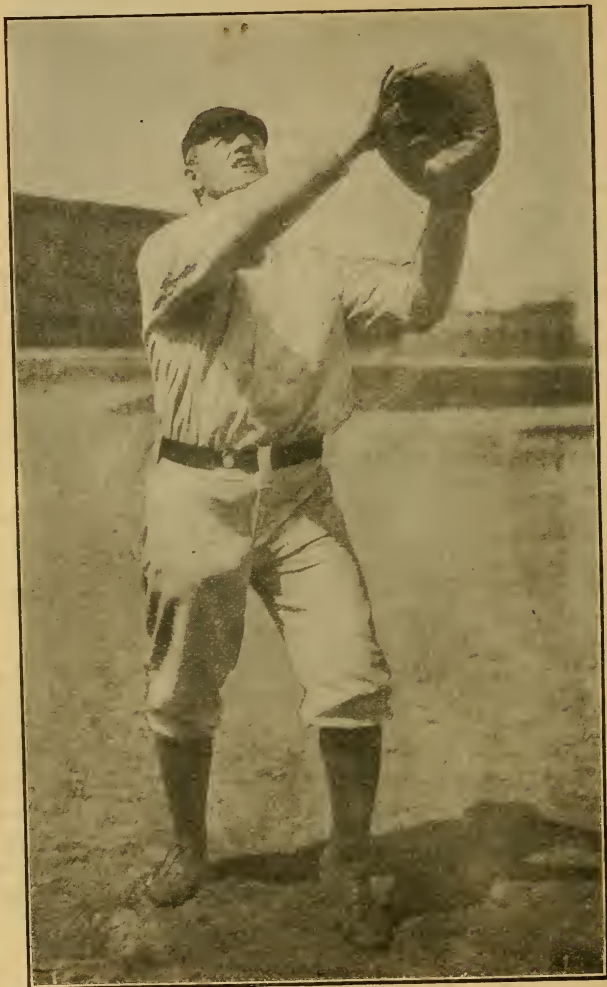
When taking the ball for a throw, take one step back, if possible, and with a continuous swing and the weight on your left foot (when throwing right handed) get the ball away as quick as possible to second base. To the other bases it is not necessary to put so much thought into your work, as throwing to those corners is more of the snap order.

There are a few who can throw without getting into position, and while it makes a pretty exhibition it is bad practice for the arm and side, and likely to put most players out of business. The overhand throw has been the winner since the days of Charley Bennett and William Ewing.

Unnecessary throwing to bases should be avoided.

On foul flies the catcher should turn fully around while pulling off the mask and start looking for the ball. If the ball proves to be one over the plate it is much better to come in for the catch, than stand directly under the descending sphere.

Every batsman has some weakness and by a careful study the catcher should be a great help to the pitcher who has control. After a dozen years behind the bat, with all kinds of pitchers and always doing the bulk of the catching, I feel as able to-day as ever, to do first-class work. In fact, I fully enjoy catching behind a heady pitcher with a clever ball team in front of me, and the hotter they come the better I like it.



ALEX SMITH

In position to make a quick throw after taking a fly ball behind the bat, as indicated by position of left foot. Good form.

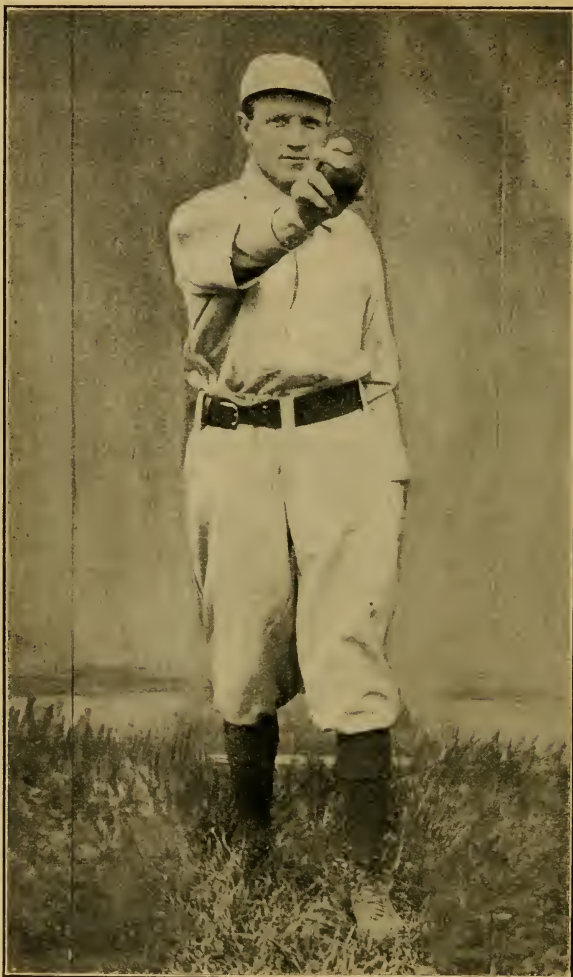
BY WILLIAM SULLIVAN

Parrying the question as to what is the first attribute of a good catcher, I would say that he must first be able to catch and throw. But that is only the mechanical basis for work in a position which many spectators think is largely a mechanical one, a sine-cure because of the chest protector, mask and large padded mitt. Yet more signs and signals are used or are understood by the catcher on a baseball team than by all the other members of the team combined.

This statement is true, not because the position is more scientific, but because it is essential that the intended moves of the pitcher or the intended throws to bases be kept a secret from the opposition as far as possible. Every throw of the pitcher to the batsman is prefaced by a signal from the catcher telling what kind of a ball to send, except in a few cases where the pitchers give their own signals. Every throw to the bases in an attempt to catch the runner napping is called for by a sign from the baseman to the catcher. Only when a runner tries to steal is no sign given, and then all are watching the play and know what is expected.

Thus the catcher has to watch the pitcher and the basemen in addition to the purely mechanical work of his position. This is to say nothing of the value of old and experienced men in steadying young pitchers and in indicating to them what balls to try on batsmen with whose weaknesses they are familiar. Headwork and coolness count as much behind the bat as anywhere except in the pitcher's box.

My method of steadying a pitcher is to first try to slow him up and let him get his bearings again. Walk down with the ball and hand it to him, say something encouraging or offer advice if he seems to need any. Stop to fasten your chest protector, adjust your mask, or tie your shoe, anything to gain time if the situation is critical and the pitcher's wildness only temporary. If the pitcher, however, shows a continued tendency to throw the ball a little wide of the plate move to the other side, and in



MENEFEE,

An easy-work man, who takes aim and is very accurate, wasting very little strength, but using his head.

aiming for you he will send the ball over the pan. Often these things will help out not a little.

In signaling with my pitchers I usually give the signals, although often the pitcher with two strikes on the batsman will want to try a certain ball or has an idea on the subject. But after working several games with the same pitcher you know pretty well what he prefers to offer, and there is seldom a change of signals. With Griffith I never use signals at all, except when men are on bases. He does not use extreme speed and has such excellent control it is easy to catch him. On the third strike I like to know where the ball is coming to avoid a passed ball, and of course with men on bases I must know, so as to be ready for a throw on an attempted steal.

It is when men are on bases that the pitcher and catcher are put to the severest strain. The pitcher is offering the very best ball in his category, and the catcher is at high tension to prevent stolen bases. Often a pitcher with a slow delivery will handicap his catcher into wild throws, but on the White Stockings none of the pitchers are bad in that respect. With men on bases you must set yourself for a throw on every ball pitched, for the base runner may attempt a steal at any time.

If the runner is on first and likely to steal second, or the shortstop or second basemen signal for a throw to the middle bag to catch a runner napping, instinctively you pull back the right foot as the ball is on its way. Thus you are poised for the throw, and the ball strikes your mitt and is away again without any loss of time. If the throw is to third the left foot comes back so you can throw past the batsman. Few people have any idea how a clever batsman can hamper a catcher who is forced to get his throws away with a quick snap. I formerly played shortstop and can throw much better from second to the plate than from the plate to second.

Many spectators wonder why, with men on bases, the pitcher does not put the first ball over the plate and trust to luck in forcing the man out at second. Often this is due to the catcher. Sometimes when I am sure of my pitcher, and know he has con-



RUSIE'S REMARKABLE ARM,

That went through ten years of severe strain and was never lame.

trol, I signal him to waste the first two balls in an attempt to coax the man on first base to try to steal second. Then with the ball coming where the batsman cannot well hit it, I am ready for the throw. Signals from the basemen to the catcher for throws to the bag do not catch a runner very often, but they are worth trying, and moreover hold the runner closer to the bag and are invaluable for that reason, because a fraction of a second often determines the difference between a put-out and safety to the runner. The catcher and basemen must work together and a catcher will not throw without a signal.

The pitcher usually determines for himself when to throw the ball to base to catch a runner, and when to deliver it to the plate. Some catchers signal on these occasions, but I have tried it and found that it is likely to cause confusion. So many different players are concerned that one may be off balance or out of his position when the ball is delivered or hit in his direction.

Manager Frank Selee was accustomed to call his players together to discuss any such play or if a new one is presented he calls for the opinions of his men as to how the play should be met. Thus there is an exchange of ideas, and without signals they know just what each man is expected to do if such a condition arises again. I think it a good idea. Such knowledge is almost as valuable to a catcher as to the other players, for there is no telling when he will be brought into the play by some one's dash for the plate.

There is much to be said in throwing to bases. Of course the throws should be low to enable the baseman to tag the runner without changing his position, but the catcher throws in such a hurry that he is satisfied to get the ball to the baseman any old way, so it is on time. Naturally his speed in throwing it and the manner in which it goes to the baseman determine the difference between a good and a poor catcher. But all these latter considerations revert to the original proposition that a catcher must be able to catch and throw. Then comes the science of the game.



JENNINGS

With hands outstretched as a target for the fielders when throwing to first base. A great help to poor throwers.

HOW TO PLAY FIRST BASE

BY HUGH JENNINGS

First base is one of the most difficult positions on a ball field to play properly. Catching a thrown ball while keeping one foot on the base is but the preliminary work to what is called for at the first corner.

A first baseman must have natural talent for taking all kind of pickups. He should be a sure catch with either hand, gloved or ungloved. He must not be afraid of a runner coming into the bag, and should be able to judge a high throw after a jump as well as a line one into the big mitt. I go out and meet the throw, as it often gives an out where the man would otherwise be safe. Then, too, I think it encourages the player throwing the ball.

With a base-runner at first I play in the inside of the base, and when looking for a bunt or sacrifice move in with the pitch. With men at first and second I play well back of the base for a fast ground hit but keep in touch with the catcher, who can often see a man taking long chances away from the base. Throws from the catcher must be tipped out ahead and the play made very fast, the baseman taking the ball on the run and blocking off the runner.

I believe in giving the runner a clean path to get back to the base, but am not particular about playing the ball easy on the man. As everything must be done quickly, basemen are likely to be considered rough.

It requires a heap of practice to take the ball on the swing and put it on the runner. I do not believe in the pitcher throwing continually to first, as he is more apt to get his man by picking the time and doing his work well.

When scores are close a first baseman must often take long chances, and with a clever man in the box clever plays are



TENNEY

Saving a wild throw by a fine jump and one-hand catch. Note the pocket in the mitt.

pulled off. Heading men off at second and third on clever bunts is impossible, but when the balls are hit lightly or at times freely the first baseman can take the ball on the move-in and by accurate throwing get his man at second.

After taking a throw the baseman should get into throwing position at once, as a second lost may give a clever base-runner a big lead for another base where the score is close and the player taking desperate chances.

The first baseman should go for every fly ball within reach to the left of the second baseman's territory, especially the balls going up between the pitcher and himself.

Keeping the foot against the base and judging to a nicety how far you can reach requires long practice. A player should never make the mistake of remaining on the base on a throw too wide to handle; rather take a chance and go after the ball and find the base later. The runner coming for the base will often decide what chances you are to take.

When balls are thrown low try and block the ball at least. For this reason it is well to practice making your long break pickups well in front, so that you may block the ball, even if you fail to get it into your hands.

A first baseman should be a good fielder of ground balls, and with the bases clear should depend on the pitcher covering the base on every ball hit to his left.

I play well back of the line and go for every grounder that goes to my left, as well as those to my right, when I think they are out of the second baseman's reach. With a ground-covering second baseman it's a sharp drive that can get through when the first baseman plays well back and capable of making all his plays on the run. It is well to toss the ball to the base well ahead of the pitcher, so that he can take it crossing the base. A ball tossed is much easier to handle than a ball thrown.

A baseman should have absolute confidence in the pitcher covering the base, even when the ball is hit slowly out of his reach. The play at all times is for the first baseman to get the ground balls, depending on the pitcher to cover the base.



LAJOIE

Trapping a ball well in front to kill the bound while on his toes.
Good form.

HOW TO PLAY SECOND BASE

BY NAPOLEON LAJOIE

Unless able to cover a lot of ground and take balls on either side, under full headway, a player should never try to become a second baseman.

Men with long arms make the best second basemen, as they are often able to make stops without slacking their speed and toss the ball to a base for an out.

I play a deep field and change my distance from the base according to the style of pitching I am backing up. If a weak fielding pitcher, who will allow medium hit balls to go through the box, I play closer to second. Then again you must size up the man at the bat and know the style of ball the pitcher is to feed him. It is always best to go in and meet the ball and smother it if you find it coming with a shoot. I never make up my mind how to take the ball until it is very close, for it may take a jump if you set yourself for the regulation bound.

It pays to keep on your feet, although at times the spectators have an idea that the man rolling about in the dust is doing the most effective work.

I always have a perfect understanding with the shortstop and catcher, as to who will cover the base, and play a bit closer when out for a double play. It is not a bad idea to take your cue from the second baseman after he sends you a ball for a force-out. If there is no chance for a double you should hold the ball. A tip to let the ball go will help, as you feel there is a good chance to get the man. In turning to throw, step in front of the base and throw regardless of the man coming down, as he will generally look out for himself, and is not anxious to get hit with the ball.

A second baseman should go for short flies, and depend on the outfielders for the coaching, as they are in a better position to judge the ball.



KENNEDY

Showing his position just as a slow ball leaves for the batsman, while working a change of pace. Known as head-work. Grand style.

The second baseman should go in for the short throw with the catcher sending the ball down for a man and a runner at third. This play requires practice and a good throwing catcher. When running down a man between bases go after him on the jump, and get him under full headway before throwing the ball.

I instinctively start for the second base as soon as I see the ball is hit to the right of me. It pays to be at the bag in time to help the throw from short or third, for a fraction of a second will lose a double play, and nothing is more effective than a fast double play on a ground hit. When taking throws from the catcher to get a base-runner coming from first, stand to the left of the base, if the throw will allow, as nine out of ten runners will try to go back of the base. Fall back with the ball, as the runners often do phenomenal stunts in getting away from being touched.

Underhand throwing is very essential, as you have many short throws to make and no time to straighten up for a full swing.

Second base gives a player an opportunity to show up better than any other position, as it is truly styled "the key to the infield," and I believe a player will last longer in the game in this position than any other, if he is a natural and not a made ball player.

All the fine team plays of the game are made by first signaling. With a man at third and second, the latter will usually take big ground, especially when his run would win a game. A throw from the catcher would generally be a cue for a clever base-runner to go on to third, but in this case he is blocked off by another runner, so that his chances are all in returning to the base. I see the opportunity and tip the catcher to throw the next ball straight to the bag and as soon as the ball is sent in by the pitcher I am on my way to the base to head off the runner. Finding that he is cut off the runner will start for third base and I have no trouble in getting the man nearest home. The pitcher must be in on the play, and keep the ball wide of the batsman.



COLLINS

Making a long throw from back of third base to first. Starting the ball high to make it carry.

HOW TO PLAY THIRD BASE

BY JAMES COLLINS

First of all a third baseman must be a good thrower. Next he must have the knack of taking a ball between bounds, and thirdly he must be ever on the alert and fearless, for no man has the hot shot to handle as the third baseman.

A clever batsman that can bunt and hit out will keep you guessing at third base. I play quite deep for all and come in with the pitch, if I see any signs of bunting, unless I have been tipped off by the catcher to keep back for a hard drive.

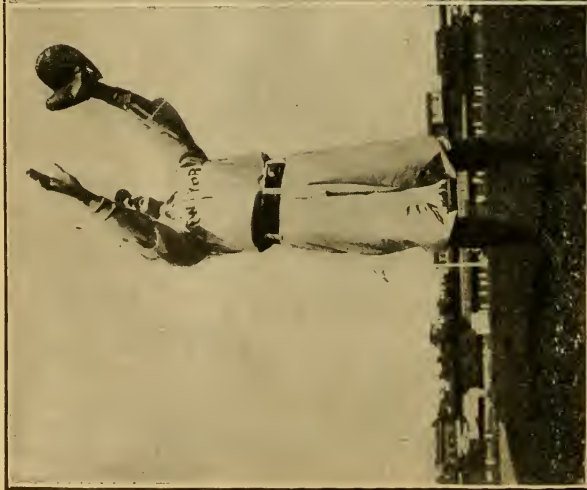
I always cross in front of the shortstop for the slow grounders as I can get to them first, I usually take a wide ball with one hand, as it gives a better chance to get into position to throw.

A player should have his mind made up before the ball is pitched as to which base he will throw. In fact, a player should never take his mind off the game.

Slow grounders to my right I take up with one hand and throw to first without getting into position, as deliberate work will lose the man.

Trapping a ball is the most scientific department of base ball, and no player has more difficult work in this line than the third baseman. A very slow runner will sometimes allow you to play an ugly grounder on a long bound, taking chances that it jumps and gets by. The best way to play all kinds of ground balls is to be on the move and trap them just as the ball is about to come from the ground, being well over the ball, with the side of the hands close together in such a position that the ball will have no chance to come up and can be scooped, when not held, the first time.

I believe in giving the runner a fair show to reach third and never block a player off, unless I have the ball. I never force a runner outside his proper latitude, as there is great danger of



O'HAGAN.



BRODIE

Different ways men await the descent of a high fly ball. These men "give" with the ball and make quick recoveries.

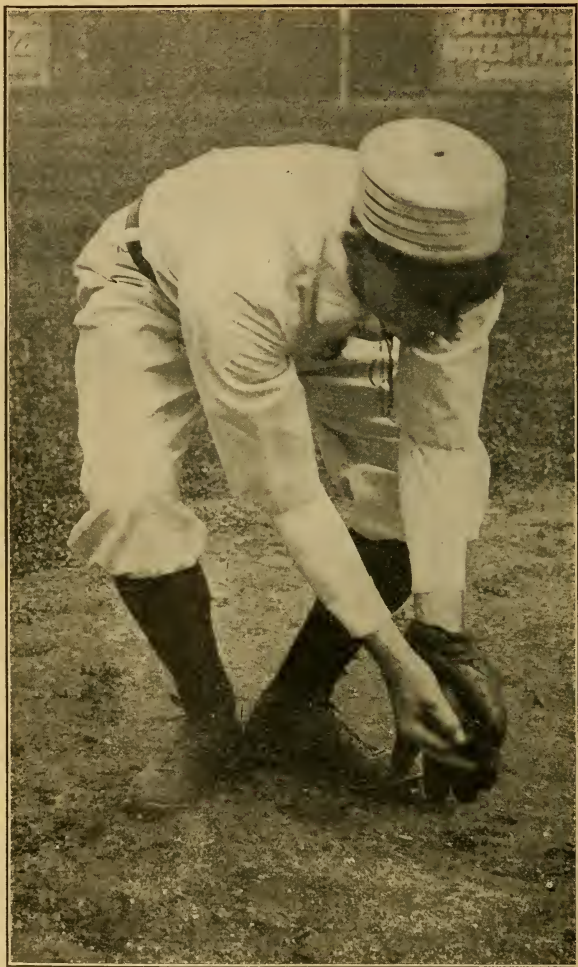
injuring a base-runner making close connections for home. I think a player will last longer and be of more value to his club who plays the game without an idea of putting his fellow player out of business. This has been my rule and I have yet to find a player attempting to do me an injury. A player's reputation counts, and a player injured is an expensive adjunct to a ball team.

Base-runners come into third feet first, head first and throwing twisters, as it is usually a close call and players seldom attempt to steal third unless runs are scarce and desperate chances are called for. Mindful of this a baseman is often apt to drop a finely thrown ball. I should say, first, be sure of the ball and be careful to hold it after colliding with the runner.

With a chance for a force-out at second the ball should be thrown for the bag at a medium pace, trusting the second baseman to get there. When trying for a double play with a fast man at the bat is well to put extra steam on the throw to second.

I want to know the kind of ball the pitcher is about to deliver; that is, whether a curve or a straight ball, as it improves one's ground covering at least twenty-five per cent.

Third baseman should be about as careful as the pitchers in starting out in the spring, for a lame arm is a hard thing to get rid of and without the arm in the pink of condition a third baseman will carry a big handicap.



HERMAN LONG

Snapping up a fast grounder passing a little to one side. Note how the heels are close to prevent the ball from passing through. Good form.

HOW TO PLAY SHORTSTOP

BY HERMAN LONG

The shortstop should be a first-class thrower from long and short distances, and from most any kind of a position. I play the position very deep, well to the right for a left handed batter, figuring that the third baseman will come across for the slow grounders. I always watch closely the signs given by the pitcher and catcher, as it enables me to cover more ground. An out-curve to a right handed batter means the ball will go to the right of second base, while a straight ball is likely to come fast to short or third base.

Taking a ball on the run near or past second base should be done with one hand, and the throw to first made carefully, as the ball will raise when thrown on the run and it is out of the question to steady yourself.

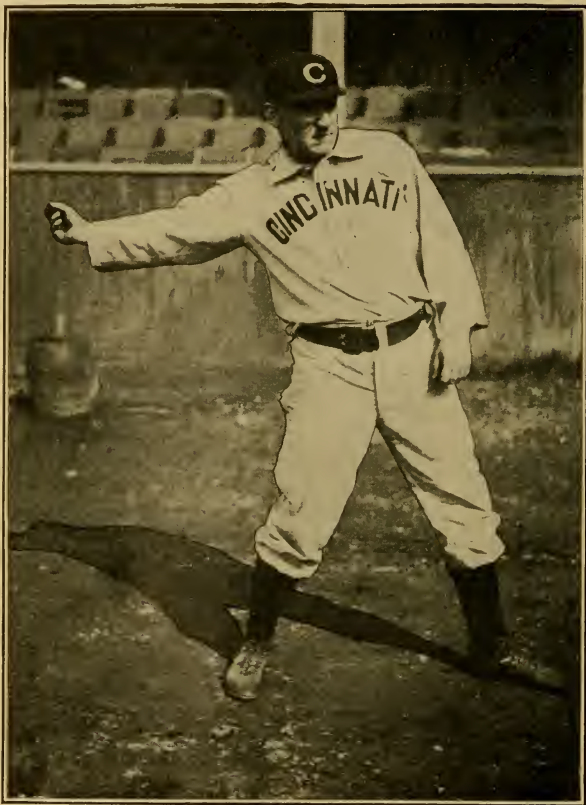
A grounder coming with extra speed should be played carefully, while a slow grounder must be handled on the run and chances taken on a pickup between bounds.

I pay little attention to keeping my heels together on a ground ball, depending wholly on my hands as the outfielders will prevent an extra base should the ball break through.

I watch the catcher for signals as to when he intends to have me cover second for a thrown ball, but one should be careful about leaving the position before the ball is on the way to the plate, in this way preventing the batsman from knowing who will leave a place open for a ground ball.

I want the catcher to throw the ball at the base taking chances on having it taken care of by either the second baseman or shortstop.

The shortstop should always cut right for second base on every ball hit to the left of the pitcher, and should cover the base on the throwdown from the catcher with a man on first



RUSIE

In position for a sweeping out curve with a slow ball.

and third base, as the second baseman will be in a better position to return a short throw to the plate if the man starts for home.

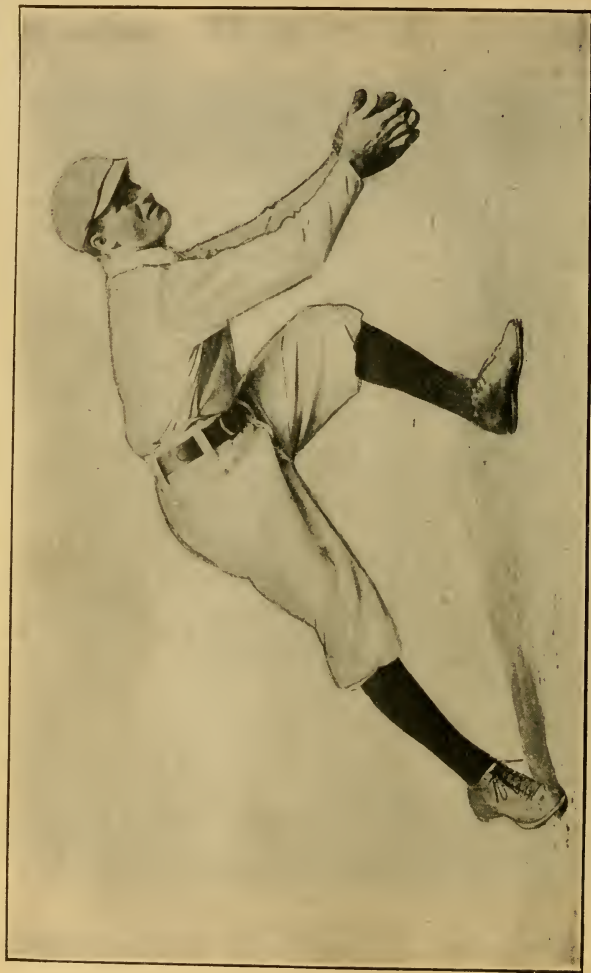
Shortstops run the greatest risks of being injured by covering second base on a throw from the catcher to get a runner trying for a base. The shortstop has very little chance to block the man off and must make the play by swinging the ball low and while going back, as the runner is sure to go wide of the base. Never go after a man the second time, for the umpire is usually in sympathy with the fielder who handles the ball in good style. This is a feature of shortstop work that requires a great deal of constant practice and a heap of nerve, for once a fielder is shy of the runner he will make a poor man to throw to.

A weak third baseman is a big handicap to a shortstop. I go for every fly hit to the short outfield, as you never know just how much ground you can cover when you start. The outfielders knowing that you are after everything will help you by calling out, as a shortstop cannot afford to take his eye off the ball long enough to see if another fielder is headed for the same place.

I go to meet the throw from a long hit, as time is gained by handling the ball twice when the throw is too far to line the ball home. In throwing to the plate the ball should always be sent low, as extra speed will cause it to rise; while, should the throw be short, if it is on a line, it may answer the same purpose and get the runner.

I never could get too much good lively practice in fielding, and believe in fast preliminary work by the infield before a game, and a chance to measure the distance to first by a throw when there is time as the game proceeds.

A shortstop must practice underhand throwing, as no other position is called on for the variety of throwing as is the shortstop. My advice is practice, practice, practice.



GEORGE SMITH

Taking a bounding ball while on the run, being careful to keep his feet for the throw. Splendid form.

HOW TO PLAY THE INFIELD

BY CHARLES A. COMISKEY

Only players with a natural aptitude for base ball can become successful infielders. A good mechanical player, who can hit at a fair clip, may make good and hold a position in the outfield, but when he comes in to the diamond he must be a quick thinker, a fast fielder and a natural player as well.

I wonder how many base ball fans have thought of the build of these infielders and the part that plays in determining a man's qualification for a certain position. For instance, the first baseman must be a tall, rangy fellow, who can cover ground, but more especially one who has a reach to catch throws a trifle wild. Then again height and reach are valuable in stepping forward to meet thrown balls. Many a first baseman who understands his position robs batsmen of hits merely by stretching out and meeting the ball. In the course of a season this one or two feet advantage will mean a score or more less base hits. Now the second baseman and shortstop, on the other hand, the latter especially, should be short, chunky men, something of the dachshund order, for they have to gather the ball in from all positions while on the run, so the lower they are to the ground the better. Most of the great third basemen are small men or men of medium height, but it is not so essential there.

In playing the bags many managers have different ideas, but I have my own, and in regard to first base, the position I played on the old St. Louis team my opinions are set. I am a great believer in playing deep and depending on the pitcher to cover the bag in many instances. I always played my position ten or fifteen feet deeper than the other first basemen, and the pitchers had to get over to cover the bag. They could not be sluggish and try to show me up. If I saw the pitcher was loafing on me I fielded the ball and then threw to first whether anyone was



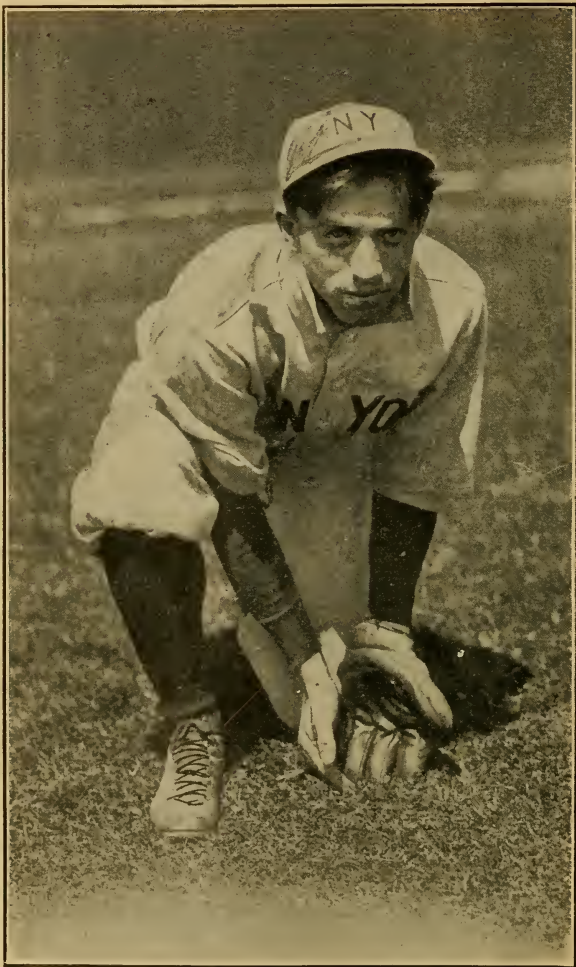
SELBACH

Shading the eyes from the sun while waiting for a fly ball.

there or not. Then the crowd saw who was to blame, and pretty soon the pitchers got in the habit of running over rapidly rather than be roasted. But generally a baseman has no trouble, for when a pitcher sees his first baseman cutting off hits into right field, he is glad to do his part. Often I have worked plays where the second baseman ran over to receive my put out. At the same time I always played the foul line safe, for a hit along the foul lines is the most damaging of any. It is nearly always good for two bases, and often for three, for the fielders are away off and have a long run to field the ball. The same principle holds good at third. As a general rule, I would say the first baseman should field the ball whenever possible and leave his pitcher to cover first.

The same idea of playing deep I would apply to second and short, as it gives better opportunity to cover ground and it is much easier to run in on a slow ball than to run out on a short fly. I also favor playing the shortstop and second baseman pretty wide of second base to allow the first and third basemen to watch the foul lines. Any ball the pitcher cannot stop is pretty likely to clip through to center anyway. The third baseman need hardly play as deep as the first baseman, because his is a long throw to first and there is always the danger of bunts. So much for the fielding of the positions.

Then comes in the science of team play—what man shall cover second, and whether to play for the batter or base-runner. No set rule can be laid for much of this, and it is here the instinct of a ball player shows itself and the difference between good and bad players is shown. My general rule is to play for the batter unless the score is very close. In other words, do not try so much to recover from harm already done as to prevent more harm. So, unless the score is very close and it is near the end of a game, I never pull in my infielders for a possible play at the plate, but rather play for the base-runner. The same applies on a single to the outfield. Forward the ball to second, and keep the runner at first rather than try for a doubtful out at the plate. Of course, situations alter any such rule, and circum-



NELSON,

Down on one knee while fielding a ground ball. Poor form, as the ball plays the man, where the player should play the ball.

stances may force an infield play close in, although the batter's chances of cutting it through are greater. Whether the shortstop or second baseman shall cover second is a question determined by team signals and is frequently changed. Often an opposing base-runner will make a bluff to steal second, so his batter may see which man is slated to cover the bag. The batter then tries to cut the ball through the prospective opening. This is part of the science of the game.

With one man on base, the play on a ball hit to second or short is naturally to second base, with a chance for a double play. But on balls hit to third, or first, the play is generally to first. With a man on first and third, unless the hit be very short, the play is to first or second, allowing the runner to score, for the chances are he has a good lead and cannot be caught anyway.

With two out the play is always for the batsmen, except in the case of an easy force-out, for any run crossing the plate on the third out does not count.

I am a great believer in a safe ball, but at that it is the knowledge when to make a daring play or turn a clever trick that makes the great ball players and the winning teams, and I think our old St. Louis Browns knew about as well as anybody. Of course, having been a first baseman I'm a crank on the subject of first base play. When I began it was the jumping-off place. It was from first base to the bench, but I regard it as one of the most important positions, and I always want a good first baseman on my team.



FRED CLARKE
"Set" for business in the outfield.

HOW TO PLAY THE OUTFIELD

BY FRED CLARKE

I stand perfectly natural, ready to go in any direction, with my spikes having a good hold, for the least slip or late start will often make a difference of from one foot to two yards, and a ball can be lost on a loss of two inches. Therefore, I say there is everything in a quick and sure start, when the ball is hit.

Then, too, every outfielder should be ready to back up, the center fielder having more than the others in that line, as he is called on to back up both the left and right fielders as well as the balls that come out from the catcher's wild throwing to second. By keeping track of the batsman you can tell pretty well how to play. Some are short hitters, while others are both long and short hitters. In the latter case I play deep for the man, unless the score is close and there is a man on second who may try to score; then I come in close, with the idea of throwing to the plate if the ball is a grounder.

When throwing, always keep the ball low, and to the home plate a good fast bound is often the best way, as the chances are that it will not go over the catcher's head, as a fast line ball sent high is likely to raise.

It is well to get the ball away from the outfield as soon as possible, as clever base-runners will get a good start on a slow return of the ball, and finding himself hurried and surprised the fielder is more apt to throw wild.

Outfielders should practice handling grounders in the outfield. Infield practice is beneficial for this work. I prefer to go in to meet the ball and smother it rather than play it sure, as outfielders are usually rough and the ball may take unlooked-for bounds and get by, when every one on the bases will have a free run home. Often the outfielder is blamed where he is not at fault, as the grounds make the trouble.

A line drive to the left field will raise, and must be watched carefully. Balls that drop short grow very heavy and when taken on the dead run well in front a fielder must not be too particular about keeping his feet.

An outfielder should hold any ball that he can get his hands on. When very low he must take chances of soiling his uniform; when high, he should give with the ball, and when over the head take them in the most natural way; but keep your eye on the ball, the exception being a tremendous drive far over your head, when better time can be made by turning around and going down the field after timing the direction of the ball, and when well under the spot you look for it to drop turn and take the ball. This kind of work can be satisfactorily accomplished by long practice and then only a natural ball player can expect to become the real thing.

I usually play my man without regard to the signals of the pitcher, unless where I am tipped off that a slow ball is to be sent in, when I fall back and go closer to the foul line where the ball ground will allow.

Balls to the left and right fields are likely to curve more than to center. A good fielder can, with a little practice, play one about as well as the other. The left and center fielders have more throws to make to the home plate and should therefore be good, hard throwers, who can get the ball in play on the run.

I am one who fully believes in getting the arm in good shape in the spring before taking any chances with long distance throwing. It is well to practice the different distances from the outfield to the bases, for you will often be hurried and must take a chance without being too particular.

After you once start, never let up, for you never can quite tell how much ground you can cover for a ball, especially a weak fly out of reach of the infield. Once sure of the ball, call out you have it, and the first man that calls give him the right of way. He knowing that he has a clear field, will hustle to the last without fear of a collision. It is just as much of a trick to play the outfield as any other position.

THE EARMARKS OF A BALL PLAYER

BY JOHN J. McGRAW

In picking out a youngster who is likely to develop into a valuable player I first look for a man who is fast and shifty on his feet and who can take care of his hands when the ball is coming toward him. All this talk of heady young players who know the game is all right, but I find that few men break into the major leagues who already know so much that I do not want to teach them a few points. Especially is this true of college players.

A young player should be a good batter, but if he shows a good eye and perchance is hitting to one field for put-outs where naturally he should be trying to hit the ball in another direction, I am willing to attempt to teach him the correct position at the bat and what science there is in batting, in addition to the finer points of the game as practiced in the American and National Leagues. While good batters cannot be developed absolutely, they can be improved if they have the natural qualities, and often a poor hitter becomes a good one by proper coaching.

I think the greatest weakness of young players is in base-running. Pitching and fielding are taught in the colleges and batting to a lesser extent, but base-running is an art which often decides many a close game and is one of the most important departments of baseball. Much of the trouble is due to the fault of attempting to play too far off the bag, rendering the player liable to be caught napping. In his anxiety to take a big lead the young player gets too far down the base line as the pitcher is delivering the ball. As a result he is unbalanced in his readiness to return to the bag on a throw from the catcher instead of being in motion ready for a dash to the next bag in the event of a dropped ball, a throw a trifle wild which pulls the catcher out of position or any other mishap.

I coach my men to play moderately close to the bag, ready to

move on instead of to come back after the pitcher's delivery. This is especially valuable in the case of an infield hit, and lessens the chances of a force out, as the runner is already under way instead of getting up speed. Of course in the hit and run game the base-runner has received his signal and is off on his way at once as soon as the pitcher makes the first motion in his delivery of the ball to the plate.

Another common fault of youngsters is to play too far forward in batting. Instead of standing back and stepping forward to meet the ball with a good leverage and better judgment, the player, in his anxiety to get a start, steps as far forward as the batter's box allows, and is thus nearer the pitcher, which naturally is a disadvantage. Often, too, they are slow in getting away from the plate after hitting the ball, but this is largely a matter of practice, which I try to remedy at once.

Of course, if a man shows himself awkward in handling flies or if as an infielder he seems unable to get in front of the ball I give him small thought unless he shows by his other actions that it is merely a lack of teaching. Much of the success of Mertes at second base is due to the fact that he is active and gets in front of the ball, thus receiving it in good position for the throw to first.

There is another important point which I regard as almost invaluable for outfielders. That is not to return the ball too high after a fly or hit. If a runner is on the bases and the fielder returns the ball high to the baseman he is liable to either drop it in his hurry or to let it get away. Even if he receives the throw perfectly he must bring it down to touch the runner, which takes the second's time which often allows the runner the base. I instruct my men to throw the ball in on a line, or so that the baseman will receive it on the bound, which is preferable. The ball which strikes the ground usually shoots, so that really no time is lost.

In regard to aggressiveness—one of the qualities for which the old Baltimores were noted—the young player will catch that partly from his teammates and partly from instructions to play fast

all the time, to take chances when he is likely to get away with them and in general to keep awake and in the game all the time.

I am not a stickler for some points of discipline. I never drink in playing season and never even took a drink until I was twenty-three years old, and I have never used tobacco, which I think affects the nerves and injures a man's batting eyes, but I have never laid down any rules for the men on these points. But I do want early hours. A ball player needs plenty of sleep, and I ask my men to be in bed by twelve o'clock and earlier if they feel like it, which they usually do. There is no use to lay down ironclad rules. A player who wants to break rules will find some opportunity for doing so, and a man who persists in doing so is not valuable to any team. But you will find the players, as a rule, just as anxious to win as the manager or captain, and are consequently in need of little discipline.



GOOD ADVICE FOR PLAYERS

If a player starts off well, the chances are he will keep in the same condition throughout the season. Young players generally go into the games without any preparation, and many of them pull through all right.

When the grounds are damp at playing grounds, the players should always wear rubbers over their shoes and keep their legs well covered up with thick stockings, as the ankle and knee are very sensitive parts of the human body, and if not properly cared for after lively runs are likely to twinge with little disagreeable pains, the forerunner of a bad case of rheumatism.

Preparation is an essential to nearly all things, and base ball is no exception. I have seen many young men start out in a most brilliant though careless manner and then go to pieces.

Particular attention should be given to the arm, and a lively massage treatment to get the blood into circulation is an almost necessary thing. This practice of rubbing should be kept up each day.

Another thing that is essential to perfect health for ball playing is the proper digestion of food, and to get this it is necessary to have regular exercise and regular hours for meals. A man should rise not later than seven in the morning and retire not later than 11 P. M. During the playing season all players should abstain from all kinds of liquor or stimulants.

Warm rooms for dressing purposes are a necessity for ball players. A manager should always see to it that a comfortable place of this kind is provided.

As for the matter of food which a ball player should eat I can say nothing. I believe it to be out of the question to regulate the diet of a base ball player. I have always noticed, however, that an intelligent man will look out for his stomach. The youngsters can only be looked after while the teams are away on the road.

A ball player should never eat a hearty meal previous to the beginning of a game. A light lunch consisting of cold roast beef is the proper thing at that time.

L. of C.

WHAT A PLAYER SHOULD USE

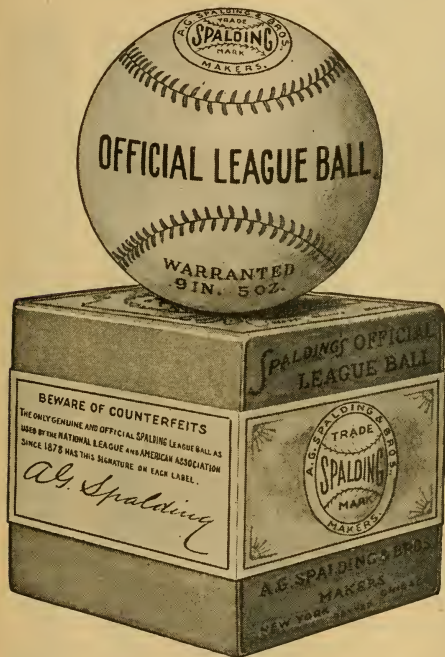


As in everything else, there are some people who can play ball no matter under what disadvantages they may be laboring. It comes natural to them and they would not feel right if they were furnished the most perfect outfit, simply because they are not used to it. Ordinary mortals, however, require all the fixings, and they appreciate every improvement that is really an improvement.

When it comes to purchasing an outfit the team manager must consider not only the question of price, but also durability, fit and general reliability of goods required, and when selecting the balls, bats and other implements needed, they must be of a grade commensurate with the standing of the team itself. You can't play a league game with a five cent ball—that goes without saying, but that is not all by any means that can be said on the subject. If you have a team that's fit to win, you can take the vim out of them very easily if they get the impression that you are purchasing the equipment, not with the idea of getting the best you can, but instead, the cheapest, without considering the quality or style.

Perhaps a few of the men have an idea they can't hit with anything except a certain bat, and another wants a special mitt. Get what you know you will not be ashamed of, and have the equipment satisfactory to the players as well. Below are mentioned Spalding goods covering a wide range of prices. The complete outfits will also interest the man who is getting ready to buy for the team. These lists merely give an idea as to what is required and the prices of representative goods. The assortment can be varied, extended or abbreviated to suit special conditions, etc. Spalding's catalogue, in which are described the most complete line of athletic supplies, in-

cluding base ball equipments, etc., manufactured anywhere, will be mailed free of charge on application to A. G. Spalding & Bros.



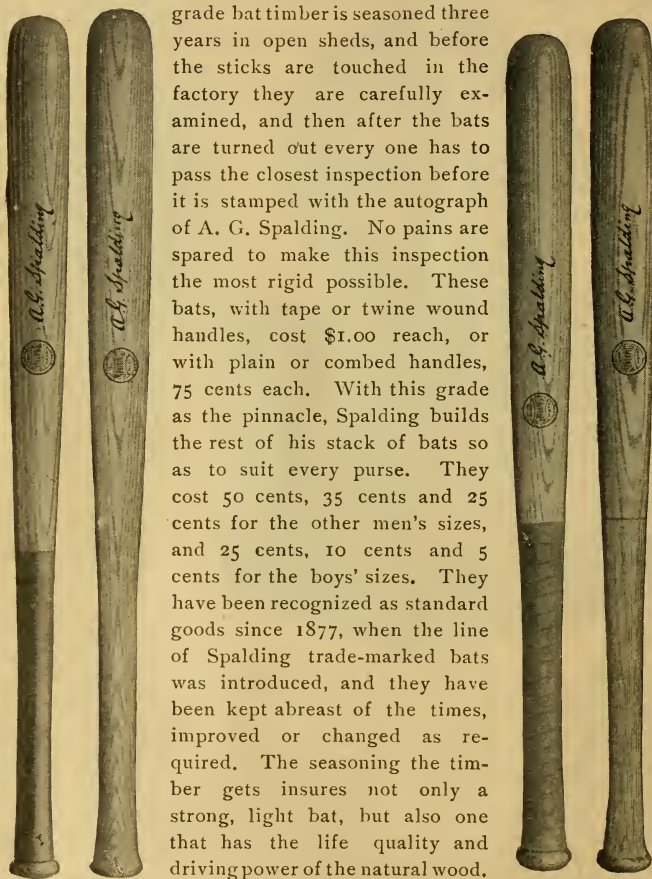
in any of the following cities : New York, Chicago, Denver, Buffalo, Baltimore, Minneapolis, Boston, St. Louis, Philadelphia, Kansas City, San Francisco, Montreal. If you are in doubt about what you need, send to them if the information is not contained herein. They maintain a bureau of information fully equipped to take care of all inquiries, no matter what information in regard to sports may be required.

The thing that is in most demand on a base ball field is the ball, and the one that has satisfied the players for twenty-seven years and

that has earned the adoption year after year by the National League, and practically all the state and local leagues throughout the country, is the Spalding Official League Ball No. 1. No better ball was ever made. It sells everywhere for \$1.25 each and \$15.00 per dozen. The same quality in every particular, but in boy's size is the No. 1B, which costs 75 cents each. The balance of the Spalding line of base balls range in prices from \$1.00 to 5 cents each, and in every one there is full value commensurate with price.

The "A. G. Spalding Autograph" base ball bat was introduced last season and made a pronounced hit with the leading batsmen.

Without a doubt it is the best bat ever turned out, and the assortment of styles offered should satisfy the most critical. For this



grade bat timber is seasoned three years in open sheds, and before the sticks are touched in the factory they are carefully examined, and then after the bats are turned out every one has to pass the closest inspection before it is stamped with the autograph of A. G. Spalding. No pains are spared to make this inspection the most rigid possible. These bats, with tape or twine wound handles, cost \$1.00 each, or with plain or combed handles, 75 cents each. With this grade as the pinnacle, Spalding builds the rest of his stack of bats so as to suit every purse. They cost 50 cents, 35 cents and 25 cents for the other men's sizes, and 25 cents, 10 cents and 5 cents for the boys' sizes. They have been recognized as standard goods since 1877, when the line of Spalding trade-marked bats was introduced, and they have been kept abreast of the times, improved or changed as required. The seasoning the timber gets insures not only a strong, light bat, but also one that has the life quality and driving power of the natural wood.

Of styles and qualities of mitts and gloves there is no end, but

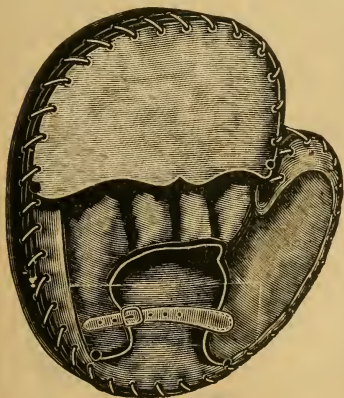
those which answer every requisite for the catcher, baseman or fielder bear the trade-mark of A. G. Spalding & Bros. For years the Spalding No. 7-o Mitt has been considered the perfection of mitt making. The quality is so high that it is practically in a class by itself, and it is used exclusively by the best catchers of all the various leagues. No. 7-o Mitt costs \$6.00. By all odds this is the grade that should be

on the hand of every catcher who aspires to first honors on the diamond, but for ordinary play and players there are other styles



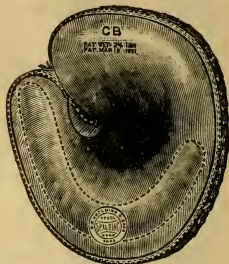
and grades which are excellent value. The Spalding No. 5-o costs \$4.00. It has the laced back and reinforced and laced thumb, and is made of green, special tanned leather, very soft and pliable and heavily padded.

The No. OX Decker Patent costs \$3.00, and has a heavy piece of sole leather on back for protection to the hand and fingers. For the ordinary amateur or semi-professional team the Spalding No. O Mitt at \$2.50 will be found to give excellent satisfac-



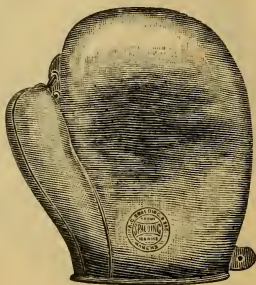
tion. In men's sizes there are others at \$2.00, \$1.50, \$1.00 and 50 cents. The best youth's size mitt is Spalding's No. AB, which costs \$1.00, and this is really superb quality, with face of asbestos buck, reinforced and laced thumb and strap and buckle fastening at back. Other mitts in youth's sizes are No. CC and No. BB at 50 cents each; No. CB, the most popular boy's mitt ever made at 25 cents each, and No. 5, with plain back, at 25 cents. There is also the No. 7 with leather face and canvas back at 10 cents each.

Now, considering the requirements for basemen and fielders, the Spalding No. BX First Basemen's Mitt heads the list. It



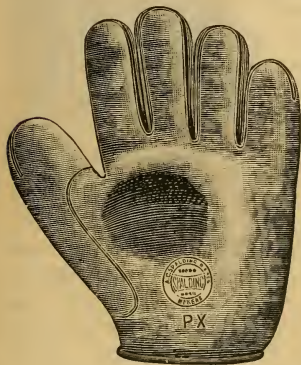
costs \$3.50, each and every inch of material is the best procurable, while the workmanship cannot be improved upon. The same style as No. BX is made without heel pad especially for professionals. This is No. BXS and also costs \$3.50. Other basemen's mitts cost all the way from \$2.00 each for No. CX, which is made of specially tanned green leather, to \$1.50 for No. DX, and \$1.00 each for No. EX. Spalding's basemen's

mitts will be found particularly suitable for the purpose intended. They adapt themselves to the conformation of the hand without undue straining, and are substantially made throughout. Spalding's Fielder's Mitt, No. 3X, costs \$2.50. It is made of the very best and softest light tanned buckskin, and is extra well padded at thumb and wrist. From this grade the assortment of styles and prices ranges to No. 4X at \$1.50,



No. 5X at \$1.00, No. 6X at 50 cents and No. 7X at 25 cents, all of which are well made and of a design that will suit without doubt.

A glove that can not but greatly aid the infielder and that has met with the unqualified approval of every first-class player who has used it, is Spalding's No. PX, which costs \$3.00. It is made of superb quality buckskin and the workmanship throughout is all that can be desired. The padding extends well up into the little finger and is heavy around edges. This glove is made without heel pad and is extra long to protect wrist. By far the most popular infielder's glove that has ever been made is Spalding's No. 2X, which costs \$2.50 each. Year after year it has increased in popularity on account of the sterling quality of



material and workmanship used in its construction, and because of the fact that it is acknowledged to be absolutely the most practical in style on the market. For those who prefer a glove without heel pad the Spalding No. 2XS at \$2.50 each is recommended, while at the same price, but made of specially tanned calfskin instead of buck, and equipped with web at thumb and double stitched heel pad, Spalding's No. AX will last until you think you cannot wear it out. The Spalding No. X glove at \$1.50 is made of good quality horsehide and at the price it cannot be duplicated in goods of any other manufacturer.

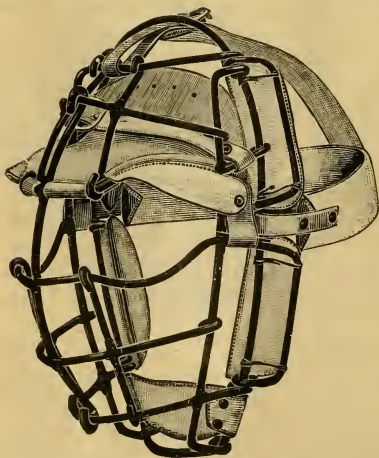
A special glove this season is Spalding's No. XS, which costs \$1.75. This is made of leather tanned in a peculiar manner and of exceedingly durable quality. Other full size men's gloves at prices which are reasonable, considering quality and workmanship, and which are popular because of their reliability, are Spalding's No. 15, which costs \$1.00 each, No. 12 at 75 cents and No. 16 at 50 cents each. In youth's size, and of corresponding grade to the men's size No. 2X glove, the No. 2XB costs \$2.00 each. Same size, but made of soft tanned horsehide, Spalding's No. XB costs \$1.00, while No. 14, a

good quality glove, costs 50 cents each. No. 17, an exceedingly popular boys' glove, costs 25 cents each, and No. 18, a glove just introduced this season and made of asbestos buck, costs 25 cents each.

The care which is exercised in making up an ordinary infielder's glove, while considered with good reason necessary by the manufacturer and appreciated after use by the player, still does not show visible evidences in all cases. Athletic goods are made primarily to withstand abuse. There is nothing particularly ornamental about them and the efforts of every man working on athletic equipments is



directed at all times towards producing something that will give the maximum amount of satisfaction and use.

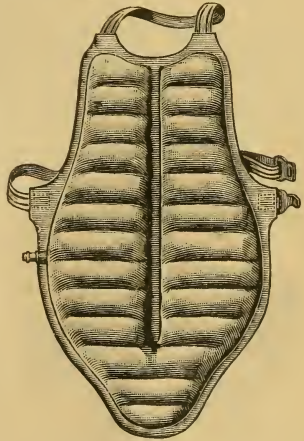


Catcher's masks—one of the series of protectors worn by "the man behind the bat," built to withstand hard knocks and to present at all times an unbroken front—get the best if you possibly can when you buy a mask, it will pay in the end. Spalding's No. 4-0, made of finest steel wire and equipped with patent sun shade, protecting the

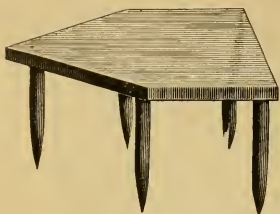
eyes but not obstructing the view, costs \$4.00 each. Spalding's No. 3-0, with extension for protecting the neck, costs \$3.00. For the ordinary team, however, perhaps the best to recommend is Spalding's No. 2-0, which costs \$2.50 each ; is black enameled and made of first-

class material throughout. Others in men's size are Spalding's No. OX at \$2.00, No. O at \$1.50, No. A at \$1.00 and No. L at 75 cents each. The best grade boys' mask is Spalding's No. B, which costs \$1.00. This is an absolutely safe mask for boys and will give excellent satisfaction. Others in boys' size are Spalding's No. C at 50 cents and No. D at 25 cents each. All of them are well made.

The only practical device for the protection of catchers and umpires is the inflated body protector sold by A. G. Spalding & Bros. The best grade is the League style No. O, which costs \$5.00 each. This is made of best rubber, inflated with air, light and pliable and does not interfere with the movements of the wearer under any conditions. The next best grade is Spalding's No. 1, Amateur style, which costs \$3.50. This is made up similar in style to the No. O, but of material slightly cheaper in grade. To meet the demand for a boy's body protector at a very moderate price, Spalding's have their No. 2, which costs only \$2.00. Considering the quality of this article, the price is very low ; indeed, there is hardly a team which has an excuse now for being without this very necessary adjunct to the equipment of the base ball catcher.

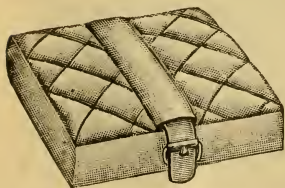
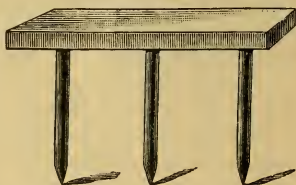


Fitting out the diamond, if done right at first, is a constant source of satisfaction afterwards. The old days, when a barrel head had to answer for the home plate, and various assorted articles represented the bases, while to the memory they may be dear, have no excuse for repeating themselves at the present time. The team which now neglects to provide itself with a proper equipment in this line, brings down on itself endless criticism. Take a pride in the way you have your grounds fitted out and don't let an item like the home plate make fun of the playing abilities of the team ; keep everything exactly as you want the team itself to be—first-class and nothing ahead.



Spalding's Home Plate, made of extra quality white rubber, with pins, and in exact accordance with National League regulations, costs \$8.00 each. The Spalding Pitcher's Box Plate, also made of extra quality white rubber, costs \$6.00 each. With these set right there will be no difficulty about protests, etc., and to further safeguard

matters the batsman's box should be marked out with Spalding's Boundary Plates, which cost \$10.00 per set. Spalding's No. O Bases, which are best quality material and quilted, cost \$6.00 per set; No. 1 quality cost \$4.50 per set, while Spalding's No. 2, of ordinary quality and very



substantial, cost \$3.00 per set. Many other items will have to be purchased from time to time in order to keep the team's equipment complete. An assortment of suitable goods unparalleled elsewhere is listed in Spalding's catalogue No. 303, a copy of which will be mailed free by A. G. Spalding

& Bros. from any of their stores in the following cities: New York, Chicago, Denver, Buffalo, Baltimore, Boston, St. Louis, Minneapolis, Kansas City, San Francisco, Philadelphia or Montreal. Write to the city nearest to you.

WHAT A PLAYER SHOULD WEAR

The club that starts out to win games handicapped with players unprovided with proper outfits, takes up a burden that will sooner or later have an effect on its record. Uniforms have a wonderful effect on the spirits of the players, and anyone who has ever watched a game knows what effect they have on the spectators. There is one point, however, that is not always considered, and that is how the uniforms themselves look. In many cases players who would not be satisfied unless their ordinary street clothes were in first-class condition and nicely pressed, come on the ball field with uniforms that look disgraceful, to say the least. Sometimes the suits have been in use for three or four seasons and have simply worn out. Then, again, the material was perhaps not what it should have been, or the cut is not just right. The player who cares for his reputation and that of his team considers all this before he makes a purchase.

For twenty-seven years A. G. Spalding & Bros. have been making base ball suits, and every year of the twenty-seven they have learned something and have made some improvement. To-day they are outfitters to the National and American League teams and practically all the college teams, commercial leagues and semi-professionals. This record means something and should be considered when a team is in doubt where to purchase an outfit. Get suits that look well at all times, get Spalding suits, and when you put them on you will feel like playing ball. When you get out to play you want to feel right. You won't if you wear a suit that fits like a potato sack, and there is no sense in your wearing one of this sort either if you can purchase Spalding goods. With the range of prices offered on Spalding Base Ball Uniforms you can satisfy yourself without a doubt with something that will fit you both as to price, general get up, etc., and the quality will be all that you can desire.

The team that intends to be first-class in everything, and can pay the price for an absolutely high grade article, should, without doubt, purchase the Spalding No. O Uniform to fit out its players. Purchas-

ing for an entire team, *i. e.*, nine or more suits at one time, this uniform costs \$12.50 per suit ; a single suit costs \$15.60. It is this quality that the National and American League teams buy, and in every particular it is absolutely "best." A large assortment of colors are offered, and samples of cloth and measurement blank for team will be mailed on application by any of the branches of A. G. Spalding & Bros.

College and preparatory school teams usually purchase either the Spalding No. 1 University Uniform or the No. 2 Interscholastic Uniform, both of these in grade of workmanship and quality of material being identical with the Spalding No. O. They are somewhat lighter in weight, however, are substantially made, and can usually be worn two seasons. As in the No. O grade, a wide range of colors is offered, and samples and full particulars as to measurement will be sent on application. The University No. 1 Uniform costs, when one suit only is purchased, \$12.50, but when nine or more suits are purchased at once the price is \$10.00 per suit. The Interscholastic No. 2 Uniform costs \$9.65 purchased singly, or \$8.00 per suit when nine are bought at one time.

The Spalding No. 1X Union Uniform is better than the best that many manufacturers make up. The material being a special weave is exclusive, and you cannot help being suited with the colors, while the price is very reasonable. To a team purchasing an entire outfit at one time, that is, nine or more uniforms, the price for No. 1X is \$7.00 per suit. One uniform, purchased singly, costs \$8.50. This uniform has just been introduced by us, but the prospects are that it will prove exceedingly popular with amateur teams. For years past, however, the Spalding Club Special No. 3 Uniform has had the call, and with good reason, for the quality of flannel and the style of workmanship makes it a very desirable uniform for those who want one at a very moderate price. A club can purchase the Spalding Club Special No. 3 Uniform, nine or more at a time, for \$5.50 per suit, singly it costs \$7.00.

Still another quality of uniform suitable for amateur clubs, of good quality flannel, and made in the Spalding factory by the same workmen who turn out the other suits mentioned above, is the Spalding Amateur Special Uniform No. 4. The shirt is furnished in either laced or button front, the pants are padded and either elastic

or taped at knee, the caps are made in either Chicago or college style, the stockings are good quality and the belt also. These outfits, when purchased by a club, nine or more at a time, cost \$4.00 per suit. They are made in either white, light gray, blue gray, brown mix, maroon navy blue or green flannel, and are substantial in every particular. One suit, purchased singly, costs \$5.00.

In base ball, particularly, the manufacturer of athletic equipments must take into account the rising generation, those who intend to take their places eventually among the top notchers in the leagues, and who are only precluded from doing so now because of their lack of years and size. The uniform which has had an enormous sale in the past among the boys and younger clubs is the Spalding Junior No. 5 Uniform, which costs \$3.00 per suit when nine or more are purchased at one time, and \$4.00 when purchased singly. It will stand the hardest kind of wear, is made up in a good assortment of colors and is nicely trimmed. This season, to take care of those to whom this uniform even has been out of reach, we are making up the Spalding Youth's Uniform No. 6, which will net a club purchasing nine or more uniforms at one time \$1.50 per suit, which includes cap, shirt, pants, stockings and belt. The shirt is buttoned front, the pants are padded and the quality of every part of the suit is satisfactory. Knowing that a good suit is procurable at this low price, there is really no reason why any team, no matter how low their treasury may be, should be without uniforms.

A suit for base ball players in the generally accepted sense of the term consists of cap, shirt, pants, belt and stockings. Shoes are not included because many players seem to think any kind of a shoe will do when playing base ball. They couldn't play base ball if they had no feet, and if their shoes are not just right their feet won't be of much assistance. Shoe making is not classed among the sciences, but the man who makes a shoe that is just right, in many cases deserves a degree with as much reason as the man who only realizes he is wearing shoes when he gets a pair that don't fit. Spalding shoes are built to answer every requirement. There is no question of "good enough" about it—they are "the best that can be made," and when you have Spalding's best you will have to be satisfied because you cannot get anything better. The Spalding "Highest Quality"

shoe is the No. 2-o, which cost \$7.50 per pair. They are equipped with light weight razor steel hand forged plates, and the leather used in their construction is specially selected kangaroo. No expense has been spared in making this shoe a perfect one in every detail. It must be right when the best players in the National and American Leagues wear the Spalding No. 2-o, and those who do not, wear the Spalding Sprinting Shoe No. 3-oS, which cost \$8.00 per pair. This sprinting shoe is made on the famous Spalding running shoe last and they weigh about eighteen ounces to the pair.

The Spalding Club Special Shoe No. 33 is made of carefully selected satin calfskin, very substantially constructed, and is a first-class shoe in every particular. They cost \$5.00 per pair. The Spalding Amateur Special Shoe No. 35 costs \$3.50 per pair, and is made of good quality calfskin, machine sewed, very serviceable, and has plates riveted to heel and sole. A good leather shoe at a very moderate price is the Spalding No. 37, which costs \$2.00 per pair, complete with plates on heel and sole.

The lists which follow are made up to aid the prospective purchaser of an outfit for a base ball team. As suggestions, they may be of value, it is not intended that they shall act as anything else, the variety of goods offered in the Spalding catalogue being so large that to include in a series of lists of this kind all the desirable goods would be an impossibility. An idea may be gotten from them, however, as to the amount that is necessary to fit out a team, and this information will be of use when you come to purchase your outfit.

SPALDING OUTFIT FOR LEAGUE CLUB.

3 dozen Spalding No. 1 Base Balls,	\$45.00
1 dozen A. G. Spalding Autograph Bats, assorted twine wound and taped,	12.00
1 dozen A. G. Spalding Autograph Bats, assorted plain and combed handles,	9.00
1 Spalding No. 7-o Mitt,	6.00
1 Spalding No. BX Mitt,	3.50
4 Spalding No. PX Gloves,	12.00
3 Spalding No. 2X Gloves,	7.50
1 Spalding No. 4-o Mask,	4.00

1 Spalding No. O Protector,	5.00
1 Spalding Home Plate,	8.00
1 Spalding Pitcher's Box Plate,	6.00
1 set of Spalding No. O Bases,	6.00
9 Spalding No. O Uniforms, complete,	112.50
9 pairs of Spalding No. 2-0 Shoes,	67.50
Total,	<u>\$304.00</u>

SPALDING OUTFIT FOR COLLEGE OR PREPARATORY SCHOOL TEAM.

2 dozen Spalding No. 1 Base Balls,	\$30.00
1 dozen Spalding No. 2 Base Balls,	6.00
6 A. G. Spalding Autograph Bats, assorted twine wound and taped,	6.00
6 A. G. Spalding Autograph Bats, assorted plain and combed.	4.50
1 Spalding No. 7-0 Mitt,	6.00
1 Spalding No. BX Mitt,	3.50
2 Spalding No. PX Gloves,	6.00
5 Spalding No. 2X Gloves,	12.50
1 Spalding No. 4-0 Mask,	4.00
1 Spalding No. O Protector,	5.00
1 Spalding Home Plate,	8.00
1 Spalding Pitcher's Box Plate,	6.00
1 Set Spalding No. O Bases,	6.00
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Or with 9 Spalding No. 2 Uniforms, complete, \$72.00 ; total, \$175.50

SPALDING OUTFIT FOR AMATEUR OR SEMI-PROFESSIONAL TEAMS.

1 dozen Spalding No. 1 Base Balls,	\$15.00
1 dozen Spalding No. 2 Base Balls,	6.00
6 A. G. Spalding Autograph Bats, assorted twine and taped,	6.00
6 Spalding No. 3-0 Bats,	3.00
1 Spalding No. O Mitt,	2.50

1 Spalding No. CX Mitt,	2.00
2 Spalding No. 2X Gloves,	5.00
5 Spalding No. X Gloves, :	7.50
1 Spalding No. 2-0 Mask,	2.50
1 Spalding No. 1 Protector,	3.50
1 Spalding Home Plate,	8.00
1 set of Spalding No. 1 Bases,	4.50
Complete with 9 Spalding No. 1X Uniforms,	63.00
Total,	<u>\$128 50</u>

Or with 9 Spalding No. 3 Uniforms, complete, \$49.50 ; total, \$115.00

Or with 9 Spalding No. 4 Uniforms, complete, \$36.00 ; total, \$101.50

SPALDING OUTFIT FOR JUNIOR TEAM.

6 Spalding No. 1B Base Balls,	\$4.50
6 Spalding No. 7B Base Balls,	1.50
6 Spalding No. 3X Bats,	1.50
1 Spalding No. AB Mitt,	1.00
1 Spalding No. EX Mitt,	1.00
2 Spalding No. XB Gloves,	2.00
5 Spalding No. 14 Gloves,	2.50
1 Spalding No. B Mask,	1 00
1 Spalding No. 2 Protector,	2.00
1 set of Spalding No. 2 Bases,	3.00
Complete with 9 Spalding No. 5 Uniforms,	27.00
Total,	<u>\$47.00</u>

Or with 9 Spalding No. 6 Uniforms, complete \$13.50 ; total, \$33.50



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Any boy, with the aid of this book, can become an expert boxer. Every trick thoroughly explained and illustrated by half-tone pictures made especially for this book. Contents also include the official rules for all boxing contests, hints on training, a short history of the sport and pictures of all the leading boxers; 100 pages of pictures and 100 of text.

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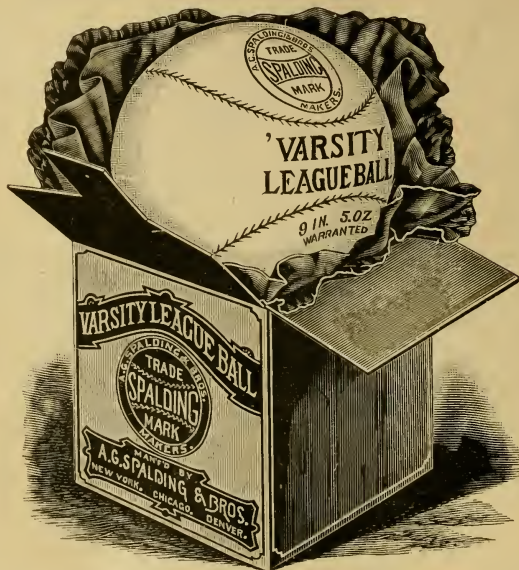
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Regulation size and weight, fine selected horsehide double cover, rubber centre, all wool yarn and far superior in workship to any of the various imitations of our Official League Ball. Warranted to last a full game without losing its elasticity or shape.

No. X. Each, \$1.00

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Same quality as the 'Varsity League but smaller in size. Each ball in sealed box and warranted to last a full game.

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Made with the same care and of the same material as our League Ball; the double stitch is used in its construction, rendering it doubly secure against ripping. Every ball is wrapped in tinfoil, packed in a separate box and sealed and warranted to last a full game.

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Each, \$1.25

Spalding's Amateur Ball

Regulation size ball. Selected horsehide cover, and well adapted for practice games. Each ball put in a separate box and sealed.

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Regulation size and weight. Made of carefully selected material throughout, and warranted a first-class ball. Each ball put up in a separate box and sealed.

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HIGH FLYER

A very lively ball; the inside is all rubber, making it the liveliest ball ever offered at the price. Put up in a separate box and sealed.

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Regulation size and weight; horsehide cover and well constructed. An excellent regulation ball for boys. Put up in a separate box and sealed.

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BOYS' AMATEUR

This ball is a little under regulation size, has a sheepskin cover and is very lively. Put up in a separate box and sealed.

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A good Boys' Lively Ball, juvenile size, two-piece cover. Each ball trade-marked. One dozen balls in a box.

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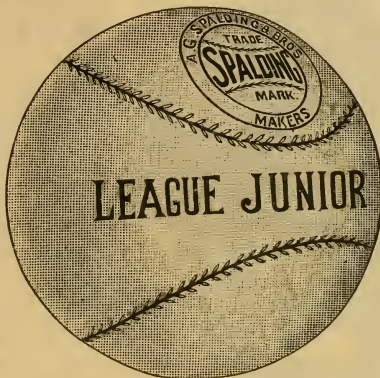
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LEAGUE JUNIOR

Slightly under regular size, horsehide cover, and is very lively; carefully made and is a perfect boys' size ball. Put up in a separate box and sealed.

No. 7B. Each, 25c.

VICTOR

The best 15-cent ball ever put on the market. Regulation size and weight. Each ball is put up in a separate box and sealed.

No. 6. Each, 15c.

EUREKA

Nearly regulation size and weight. The best cheap ball for the money on the market. Each ball trade-marked. One dozen balls in a box.

No. 8. Each, 10c.

ROCKET

This is a good bounding ball. Size 8 inches; weight 4 ounces. The best 5-cent two-piece-cover ball on the market. One dozen balls in a box.

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SPALDING'S SUN PROTECTING MASK



Finest steel wire, extra heavy black enamelled; our patent sunshade protects the eyes without obstructing the view.

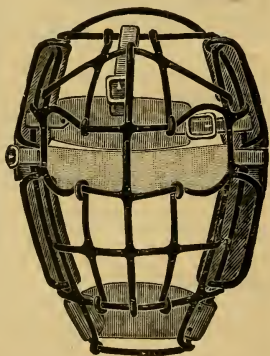
No. 4-0.
Each, \$4.00

SPALDING'S SPECIAL LEAGUE MASK

BLACK ENAMELLED

Made of extra heavy and best annealed steel wire. Fittings of best quality throughout.

No. 2-0. Each, \$2.50



No. 2-0

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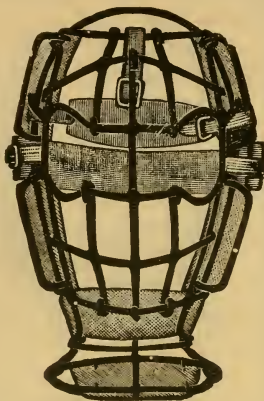
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SPALDING'S NECK PROTECTING MASK

" Finest steel wire, extra heavy and black enamelled to prevent reflection of light; our patent neck extension affords absolute protection to the neck.

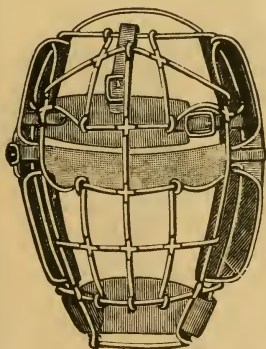
No. **3-0.** Each, **\$3.00**



No. 3-0

SPALDING'S REGULATION LEAGUE MASK

Made of heavy, soft annealed steel wire. Well finished and reliable in every particular.



No. OX

BLACK ENAMELLED

No. **OX.** Each, **\$2.00**

BRIGHT WIRE

No. **O.** Each, **\$1.50**

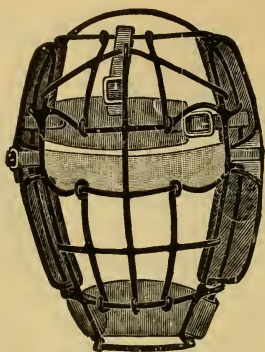
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No. A.

Spalding's Amateur Masks

BRIGHT WIRE

Same size and general style of the League mask. Substantially made and warranted perfectly safe.

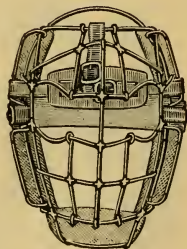
No. A. Each, \$1.00



Spalding's Boys' Amateur Masks

BRIGHT WIRE

Exactly same quality as our No. A mask, only smaller in size. An absolutely safe mask for boys.



No B

No. B. Each, \$1.00

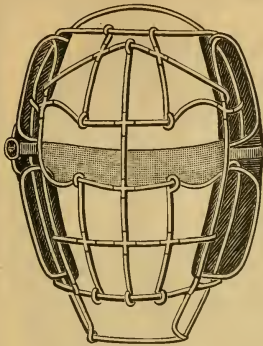
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No. L

SPALDING'S REGULATION MASK

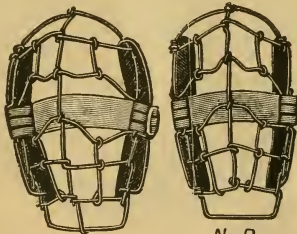
BRIGHT WIRE

Made in same style as our Amateur mask, but without head or chin piece. Warranted.

No. L. Each, **75c.**

SPALDING'S YOUTHS' MASK

BRIGHT WIRE



No C

No D

Well padded. No head or chin piece.

No. C. Each, **50c.**

No. D. Each, **25c.**

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PERFECTION

CATCHERS' MITT



FOR years our No. 7-0 Mitt has been considered as near perfection as it was possible to come in making an article of this kind. The leather is of finest quality calfskin, padding of best felt hair obtainable, and every other detail of manufacture has been carefully considered, including patent lace back with rawhide lacing. Thumb is reinforced and laced, double row of stitching on heel pad and strap-and-buckle fastening at back.

No. 7-0

\$6.00

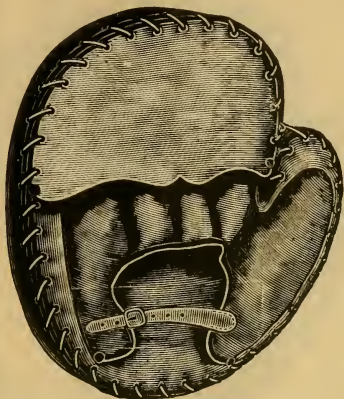
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No. OX

“Decker” Patent

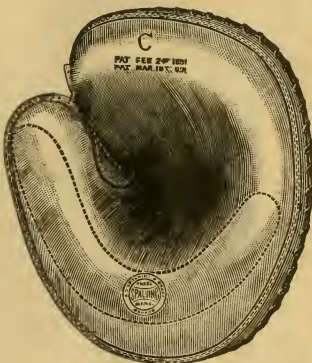
Made same as our No. O Mitt, with the addition of a heavy piece of sole leather on back for extra protection to the hand and fingers.

No. OX.
Each, \$3.00

Spalding's No. C Mitt

Face and finger piece of asbestos buck, sides and back firm tanned leather, reinforced and laced at thumb, strap-and-buckle fastening at back and double row of stitching on heel pad. Superior quality throughout.

No. C. Each, \$1.00



No. C

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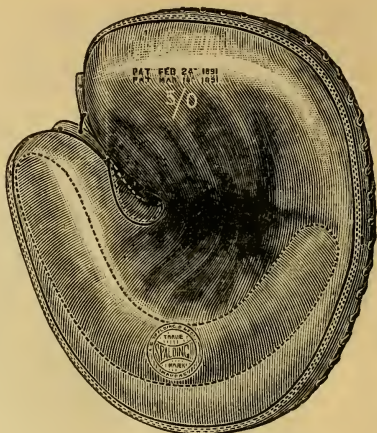
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Spalding's "League" Mitt

Made of green, special tanned leather, very soft and pliable, heavily padded. An old favorite.



No. **5-O.**
Each, **\$4.00**

Spalding's No. O Mitt

Face, sides and finger-piece made of velvet tanned boulevard and back of selected asbestos buck, well padded. Well known for reliability.

No. **O.** Each, **\$2.50**

Spalding's No. OA Mitt

Extra large and heavily padded. Velvet tanned boulevard and a special tanned leather finger-piece and back. Extremely well made,

No. **OA.** Each, **\$2.00**

We have equipped the above mitts with strap-and-buckle fastening at back. They have double row of stitching on heel pad, are reinforced and laced at thumb, and have our patent lace back as an additional feature.

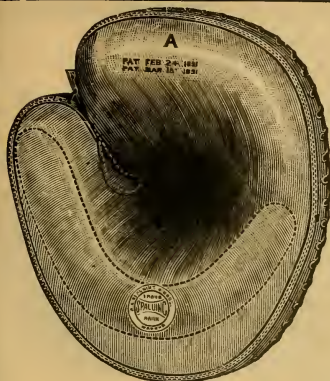
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No. A

Spalding's Amateur Mitt

Made of extra quality asbestos buck, perspiration proof, extremely tough and durable. A very popular mitt.

No. A. Each, \$1.50

These mitts are equipped with strap-and-buckle fastening at back, and have a double row of stitching on heel pad. They are reinforced and laced at thumb, and have our patent lace back as an additional feature.

Spalding's Practice Mitt

Made of specially firm tanned oak leather, easy fitting. None better for practice.

No. B. Each, \$1.00



No. B

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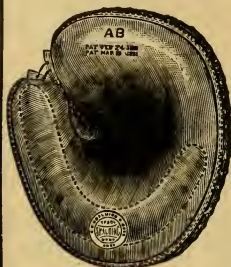
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Spalding's Youths' Mitt

Patent Lace Back



Superior quality youths' mitt. Made with extra quality asbestos buck, face and finger piece extremely tough and durable; well padded; reinforced and faced at thumb and double row of stitching on heel pad; strap-and-buckle fastening at back.

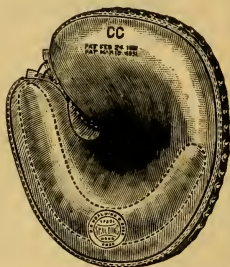
No. AB. Each, \$1.00



Spalding's Youths' Mitt

Patent Lace Back

A very serviceable youths' mitt. Face and finger piece made of asbestos buck, sides and back of firm tanned leather; reinforced and laced at thumb and double row of stitching on heel pad; strap-and-buckle fastening at back.



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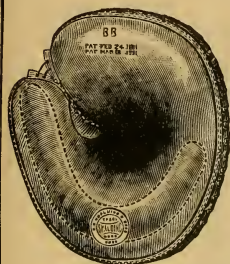
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Spalding's Youths' Mitt

Patent Lace Back



A great favorite; made of extra quality firm tanned oak leather; well padded and substantially made; double row of stitching on heel pad; reinforced and laced thumb, strap-and-buckle fastening at back.

No. **BB.** Each, **50c.**



Spalding's Junior Mitt

Patent Lace Back

Most popular mitt made; of good quality firm tanned leather; well padded; laced thumb; double row of stitching on heel pad.

No. **CB.** Each, **25c.**



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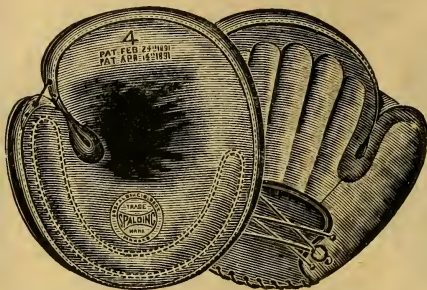
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Spalding's No. 4 Mitt



Men's size.
Firm tanned leather; extra heavily padded; reinforced and laced at thumb joint and double row of stitching on heel

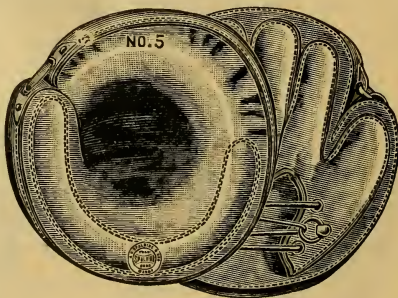
pad; strap-and-buckle fastening at back.

No. 4. Each, 50c.

Spalding's No. 5 Mitt

Improved style; firm, pliable leather; laced thumb; well padded and double row of stitching on heel pad.

No. 5.
Each, 25c.



Spalding's No. 7 Mitt

Leather face, canvas back; good size and well padded.

No. 7. Each, 10c.

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Spalding's No. BX First Basemen's Mitt



Highest quality material and workmanship and adapts itself to the conformation of the hand without undue straining.

Made of fine selected and specially tanned calfskin, extremely well made throughout and padded to meet the special requirements of a baseman's mitt; laced all around and strap-and-buckle fastening at back; double row of stitching on heel pad.

No. **BX**. First Basemen's Mitt. Each, **\$3.50**

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No. BXS FIRST BASEMEN'S MITT

Composed of same quality materials and workmanship same as in our No. BX First Basemen's Mitt. It has no heel pad and is made up especially for professional use.

No. **BXS.**
First Basemen's Mitt
Each, **\$3.50**



No. CX FIRST BASEMEN'S MITT

Fine quality and finish; made on same lines as No. BX mitt; face of specially tanned green leather, extra well padded at wrist and thumb; laced all around and strap-and-buckle fastening at back; double row of stitching on heel pad.



No. **CX.**
First Basemen's Mitt.
Each, **\$2.00**

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No. DX FIRST BASEMEN'S MITT



Men's size: a good article at a moderate price; made of oak tan specially selected leather, laced all around and strap-and-buckle fastening at back; a very easy fitting mitt.

No. **DX.**

First Basemen's Mitt.
Each, **\$1.50**

No. EX FIRST BASEMEN'S MITT

An excellent mitt for boys; made of good quality craven leather, laced all around; suitably padded and will give very good service.

No. **EX.**

First Basemen's Mitt.
Each, **\$1.00**



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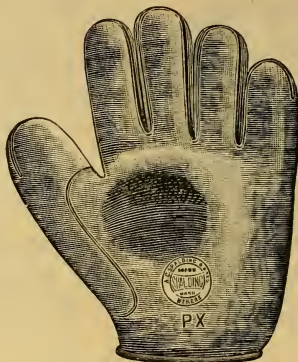
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SPALDING'S

No. PX INFIELDER'S' GLOVE



Our No. PX Infielders' Glove is made up on lines suggested by prominent professional players. Quality and workmanship cannot be surpassed. The quality of buckskin used in making up this glove is the finest we have been able to obtain, and all other items of manufacture have been carefully looked into. It is heavily padded around edges with fine quality felt, and padding extends well up into the little finger. It has no hump, but is made extra long to protect the wrist.

No. PX. Each, \$3.00

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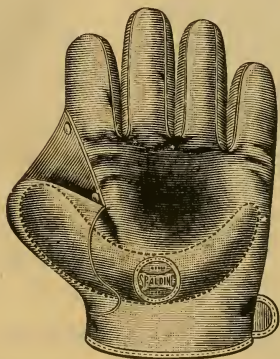
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SPALDING'S No. AX INFIELDERS' GLOVE



A very popular style. Made throughout of specially tanned calfskin and padded with best quality felt. Web thumb, double row of stitching on heel pad. Highest quality workmanship throughout.

No. AX. Each, \$2.50

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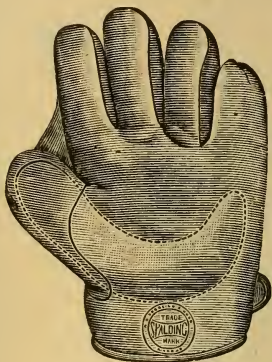
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Spalding's No. 2X Infielders' Glove



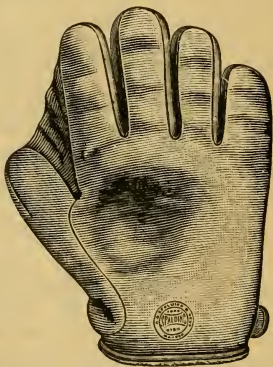
This glove has retained its popularity year after year and to-day is acknowledged to be the most practical in style and get up of any on the market. Made of selected velvet tanned buckskin, lined and correctly padded with finest felt. Has Web thumb. Highest quality workmanship throughout; double

row of stitching on heel pad. No better made at any price.

No. 2X. Each, \$2.50

Spalding's 2XS Infielders' Glove

A special glove with features that will appeal to the professional player. Made extra long, of selected velvet tanned buckskin, kid lined and lightly padded. Has no heel pad.



No. 2XS. Each, \$2.50

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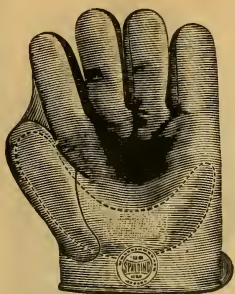
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Spalding's No 2XB Infielders' Glove



Our best youths' glove, made throughout of selected velvet tanned buckskin. Quality of material, workmanship and style of glove same as our No. 2X men's glove.

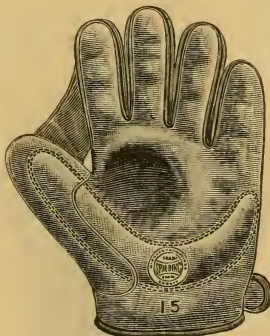
No. **2XB**. Each, **\$2.00**



Spalding's No. 15 Infielders' Glove

A well made glove, improved style. Made of extra fine quality brown leather, well padded. Web thumb; double row of stitching on heel pad.

No. **15**. Each, **\$1.00**



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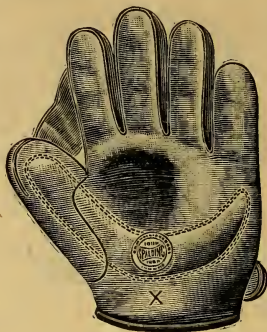
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Spalding's No. X Infielders' Glove

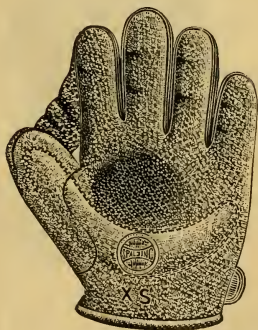
A good all-around glove, improved style. Made of good quality horsehide, well padded. Web thumb; double row of stitching on heel pad. Will give excellent service.



No. X. Each, \$1.50



Spalding's XS Infielders' Glove



Man's size glove. Made of good quality special tan leather, well finished and exceedingly durable. Web thumb; double row of stitching on heel pad and nicely padded.

No. XS. Each, \$1.75

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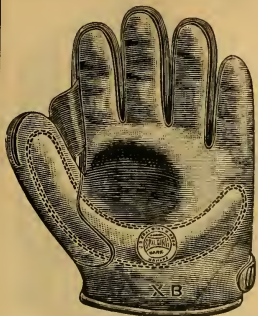
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Spalding's No. XB Infielders' Glove



A good youths' size glove. Made of fine quality soft tanned horsehide. Similar in material, workmanship and style to our No. X men's glove.

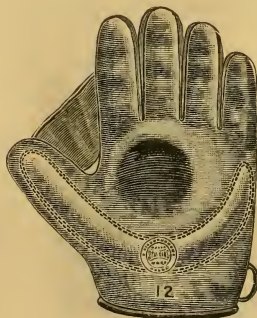
No. XB. Each, **\$1.00**



Spalding's No. 12 Infielders' Glove

Good quality soft suede tanned leather nicely padded. Web thumb; double row of stitching on heel pad.

No. 12. Each, **75c.**



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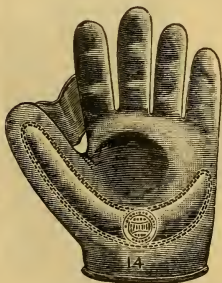
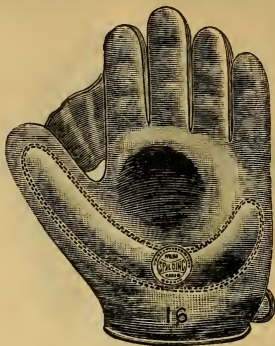
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**Spalding's
No. 16
Infielders' Glove**

A good glove, full size, improved style. Made of good quality soft tanned leather, nicely padded. Web thumb; double row of stitching on heel pad.

No. 16. Each, 50c.



**Spalding's
No. 14
Infielders' Glove**

Similar to No. 12, but smaller in size. No better at the price.

No. 14. Each, 50c.

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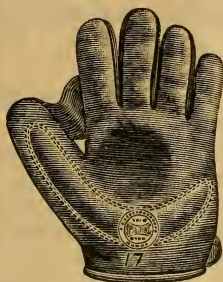
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Spalding's No. 17 Infielders' Glove



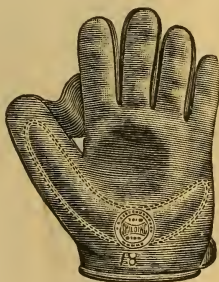
A youth's glove; all leather, good quality, well made and padded. Web thumb; double row of stitching on heel pad.

No. 17. Each, 25c.



Spalding's No. 18 Infielders' Glove

Youths' size. Made of asbestos buck and well padded. Double row of stitching on heel pad and web thumb. Best quarter glove on the market.



No. 18. Each, 25c.

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The A. G. Spalding



Tape
Handle

Combed
Handle

THE A. G. Spalding Autograph Base Ball Bat was introduced last season and made a pronounced hit with the leading batsmen. In quality of material and every other necessary requisite for a first-class article we believe it to be the best bat ever turned out. It has proven exceedingly popular, and this season we have added some new styles that will interest the ball player. The models are those used by the best players, and the autograph stamped on each is a guarantee that every one has passed the closest inspection and is perfect—judged according to our knowledge of base ball players' needs—gained after an experience of twenty-seven years in the manufacture of base ball bats.

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Autograph Bats

THE timber is seasoned for three years, not kiln-dried, but seasoned in open sheds; then, after a general inspection, it is passed under the critical eyes of men trained in a factory particularly well equipped for turning out this class of goods. We know of nothing that can be done to make an inspection more rigid, and place these bats before our customers as the finest in every particular that we can turn out.

Tape Wound Handle....	\$1.00
Pitch Twine Wound Handle	1.00
Combed Handle (patented roughening process)75
Plain Handle75

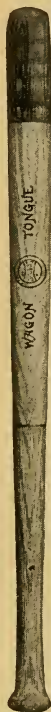
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Pitch Twine Handle Plain Handle



No. 3-0



No. 0X

SPALDING'S Trade = Mark Bats

Wagon Tongue

Spalding's Burnt End
Wagon Tongue Ash
Bat, League quality.
Handle roughened by
our patented process
for better grip.

No. 3-0. Each, 50c.

"Axletree" Bat

Spalding's Burnt End
"Axletree" Bat,
finest straight grained
ash, improved models.

No. 0X. Each, 35c.

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SPALDING'S Trade=Mark Bats

Willow Bat

Spalding's Black End
Willow Bat, highly
finished and polished,
and strongest light
wood bat made.

No. 4. Each, 25c.

"Antique" Bat

Spalding's Burnt End
"Antique" Finish Bat,
extra quality ash.

No. 2X. Each, 25c.



No. 2X



No. 4

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No. 3X

No. 2XB

No. 10

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HANDSOMELY ILLUSTRATED CATALOGUE.
MAILED FREE TO ANY
ADDRESS

BOYS' BATS

Junior League

Spalding's Burnt End
Junior League Bat,
extra quality ash;
lengths 30 and 32 in.

No. 3X. Each, 25c.

Black End Bat

Spalding's Black End
Boys' Bat, selected
ash, polished and var-
nished; length 30 in.

No. 2XB. 10c.

Boys' Favorite

Spalding's Boys' Fa-
vorite Ash Bat; length
30 inches.

No. 10. Each, 5c.

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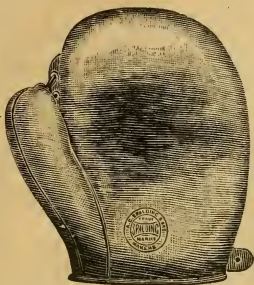
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Spalding's No. 3X Fielders' Mitt



Made of the very best and softest light tanned buckskin; the thumb and at wrist is extra well padded, laced thumb.

Our highest quality Fielders' Mitt, the finest procurable and of the best workmanship.

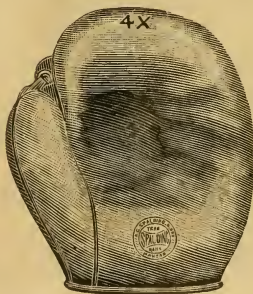
None better made for the purpose.

No. 3X. Fielders' Mitt. Each, \$2.50



Spalding's No. 4X Fielders' Mitt

Style much improved; made of specially tanned green leather, well padded with fine felt and carefully sewed and finished; laced thumb; strap-and-buckle fastening at back.



No. 4X. Fielders' Mitt. Each, \$1.50

A. G. SPALDING & BROS.

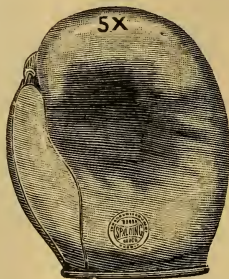
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Spalding's No. 5X Fielders' Mitt



An exceedingly good mitt at a popular price; the face made of light tanned buckskin, brown leather back; laced thumb; constructed throughout in a most substantial manner.

No. 5X. Each, \$1.00

Spalding's No. 6X Boys' Fielders' Mitt

A good substantial mitt for boys; made throughout of a good quality brown cape leather; well padded and laced thumb, and without doubt the best mitt of the kind ever sold at the price.

No. 6X. Each, 50c.



Spalding's No. 7X Boys' Fielders' Mitt

Made of good quality red leather, well padded and substantially made.

No. 7X. Each, 25c.

A. G. SPALDING & BROS.

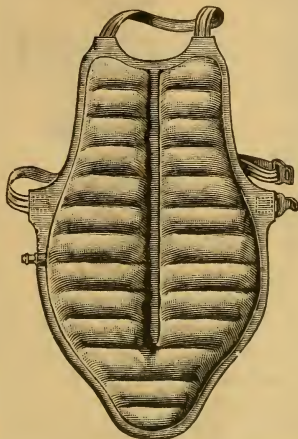
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Spalding's Inflated Body Protectors



This is the only practical device for the protection of catchers and umpires. The styles listed below are made of the best rubber, inflated with air; light and pliable, and do not interfere with the movements of the wearer under any conditions. When not in use the air may be let out and the protector rolled in a very small space.

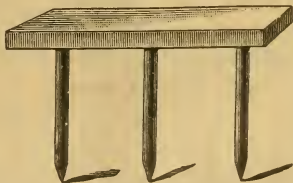
Particular attention is called to our Boys' Protector, the price of which is now only \$2.00, placing it within reach of all.

- | | | |
|--------|------------------------------|---------------|
| No. 0. | League Catchers' Protector. | \$5.00 |
| No. 1. | Amateur Catchers' Protector. | 3.50 |
| No. 2. | Boys' Catchers' Protector. | 2.00 |

Spalding's Pitcher's Box Plates

Made in accordance with National League regulations and of extra quality white rubber. Complete with pins.

- No. 3. Each, **\$6.00**



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The
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Uniform
No. 0

HIGHEST GRADE MADE

The workmanship and material of this outfit is of the very highest quality throughout, and special care has been taken to make this uniform superior to anything offered in this line. Used exclusively by all league and professional clubs for years past is sufficient evidence of its quality and durability. Colors: White, Pearl Gray, Yale Gray, Light Gray, Black, Maroon, Royal Blue, Navy Blue, Brown, Green.

THE SPALDING UNIFORM No. 0

COMPLETE \$15.60

CONSISTING OF

The Spalding Shirt, any style
 The Spalding Pants, any style
 The Spalding Stockings, No. 3-0
 The Spalding Cap, any style
 The Spalding Web Belt, leather lined

NET PRICE TO CLUBS ORDERING **\$12.50**
 FOR ENTIRE TEAM : : : Per Suit,

NO EXTRA CHARGE FOR LETTERING SHIRTS
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DETACHABLE SLEEVES, 25 CENTS EACH SHIRT EXTRA

A. G. SPALDING & BROS.

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The
**University
 Uniform
 No. 1**



In workmanship and quality of material our University Uniform No. 1 is equal to our No. O Uniform; good weight flannel. Colors: White, Pearl Gray, Yale Gray, Light Gray, Black, Maroon, Royal Blue, Navy Blue, Brown, Green.

THE UNIVERSITY UNIFORM No. 1

COMPLETE \$12.50

CONSISTING OF

University Shirt, any style
 Univeesity Pants, any style
 University Stockings, all wool, No. 1R
 University Cap, any style
 University Web Belt, or all leather

NET PRICE TO CLUBS ORDERING
 FOR ENTIRE TEAM : : : Per Suit, **\$10.00**

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The
**Interschol-
 astic
 Uniform
 No. 2**

Made of same grade of material as our higher priced uniforms, but of lighter weight flannel. Substantially made and a most serviceable outfit. Colors: White, Pearl Gray, Yale Gray, Light Gray, Black, Maroon, Royal Blue, Navy Blue, Brown, Green. This is one of our most popular suits and will give the best of satisfaction. Can usually be worn two seasons.

**THE INTERSCHOLASTIC No. 2
COMPLETE \$9.65**

COSISTING OF

Interscholastic Shirt, any style
 Interscholastic Pants, any style
 Interscholastic Wool Stockings, No. 2R
 Interscholastic Quality Cap, any style
 Interscholastic Web Belt

**NET PRICE TO CLUBS ORDERING \$8.00
 FOR ENTIRE TEAM : : : Per Suit,**

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The
**Spalding
 Union
 Uniform
 No. 1X**



Made of special quality material and in workman-
 ship is equal to our Spalding No. O, and University
 Uniform No. 1. Colors: White, Pearl Gray, Yale
 Gray, Light Gray, Black, Maroon, Royal Blue,
 Navy Blue, Brown, Green.

THE SPALDING UNION No. 1X

COMPLETE \$8.50

CONSISTING OF

The Spalding Union Shirt, any style

The Spalding Union Pants, any style

The Spalding Union Wool Stockings, No. 2R

The Spalding Union Cap, any style

The Spalding Union Web Belt

NET PRICE TO CLUBS ORDERING
 FOR ENTIRE TEAM : : : Per Suit,

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The
Club Special
Uniform
No. 3

Made of good quality flannel in a variety of very desirable patterns. Well finished and a most excellent outfit for amateur clubs. Colors: White, Pearl Gray, Yale Gray, Light Gray, Black, Maroon, Royal Blue, Navy Blue, Brown. A most desirable young men's suit. Elegantly made, and of good, strong, handsome material. On exactly same patterns as the League suits.

CLUB SPECIAL UNIFORM No. 3
COMPLETE, \$7.00

CONSISTING OF

Club Special Shirt, any style.
 Club Special Pants, any style.
 Club Special All Wool Stockings No. 3R.
 Club Special Cap, any style.
 Club Special Web Belt.

NET PRICE TO CLUBS ORDERING
FOR ENTIRE TEAM . . . Per suit, \$5.50

NO EXTRA CHARGE FOR LETTERING SHIRTS
WITH NAME OF CLUB

DETACHABLE SLEEVES 25 CENTS EACH SHIRT EXTRA

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The
**Amateur
 Special
 Uniform
 No. 4**



Made of good quality flannel and compares favorably with uniforms of other makers quoted at a much higher price. An excellent wearing uniform, cut and finished as well as our higher-priced suits. Very popular with the younger base ball players. Colors: White, Light Gray, Blue Gray, Brown Mix, Maroon, Navy Blue, Green.

**AMATEUR SPECIAL UNIFORM
 No. 4**

COMPLETE, \$5.00

NET PRICE TO CLUBS ORDERING
 FOR ENTIRE TEAM . . . Per suit, **\$4.00**

CONSISTING OF

Amateur Special Shirt, any style
 Amateur Special Pants, padded
 Amateur Special Stockings, No. 4R
 Amateur Special Cap, styles 21 and 5 only
 Amateur Special Web Belt

**NO EXTRA CHARGE FOR LETTERING SHIRTS
 WITH NAME OF CLUB**

DETACHABLE SLEEVES, 25 CENTS EACH SHIRT EXTRA

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The
**Spalding
 Junior
 Uniform
 No. 5**

This uniform is expressly made for clubs composed of boys and youths, and will stand the hardest kind of wear. Made and trimmed in first-class style. Colors: Maroon, Green, Blue Gray, Brown Mix.

**SPALDING JUNIOR UNIFORM
 No. 5**

COMPLETE, \$4.00

CONSISTING OF

The Spalding Junior Shirt, any style
 The Spalding Junior Pants, padded
 The Spalding Junior Cap, styles 21 and 5 only
 The Spalding Junior Belt
 The Spalding Junior Stockings

NET PRICE TO CLUBS ORDERING **\$3.00**
NINE OR MORE UNIFORMS. Per Suit,

NO EXTRA CHARGE FOR LETTERING SHIRTS
 WITH NAME OF CLUB

DETACHABLE SLEEVES 25 CENTS EACH SHIRT EXTRA

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The
Spalding
Youths'
Uniform
No. 6



The price at which we are selling this uniform should make it extremely popular. Material is good quality and uniform is very well made. Colors: Gray, Tan and Maroon.

SPALDING YOUTHS' UNIFORM
No. 6

COMPLETE, \$1.75

CONSISTING OF

The Spalding Youths' Shirt, button front,
 with one felt letter only
 The Spalding Youths' Pants padded
 The Spalding Youths' Stockings
 The Spalding Youths' Cap, style 21
 The Spalding Youths' Belt

NET PRICE TO CLUBS ORDERING **\$1.50**
 NINE OR MORE UNIFORMS. Per suit,

A. C. SPALDING & BROS.

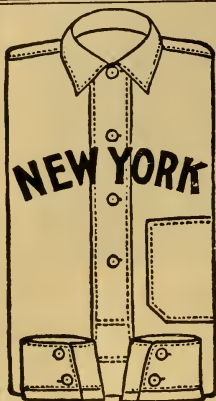
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Spalding's Base Ball Shirts



Detachable sleeves,
25 cents each shirt extra



The Spalding Shirt, any Style, lettered with name of club.

Each, **\$6.00**

"University" Shirt, any Style, lettered with name of club.

Each, **\$5.00**

"Interscholastic" Shirt, any Style, lettered with name of club.

Each, **\$4.00**

"Union" Shirt, any Style, lettered with name of club. . . Each, **\$3.50**

"Club Special" Shirt, any Style, lettered with name of club.

Each, **\$2.75**

"Amateur Special" Shirt, any Style, lettered with name of club.

Each, **\$2.00**

"Junior" Shirt, any Style, lettered with name of club. . . Each, **\$1.50**

"Youths'" Shirt, button front, one letter on front only. Each, **\$1.00**

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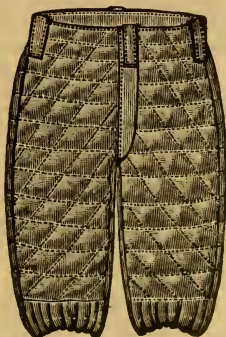
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Spalding's Base Ball Pants



ELASTIC BOTTOM

The Spalding Pants, any Style.

Per pair, **\$6.00**

"University" Pants, any Style.

Per pair, **\$5.00**

"Interscholastic" Pants, any Style.

Per pair, **\$3.75**

"Union" Pants, any Style.

Per pair, **\$3.00**

"Club Special" Pants, any Style.

Per pair, **\$2.75**

"Amateur Special" Pants, any Style.

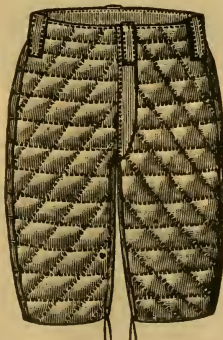
Per pair, **\$2.00**

"Junior" Pants, any Style.

Per pair, **\$1.50**

"Youths'" Pants, any Style.

Per pair, **\$1.25**



TAPE BOTTOM

Complete Catalogue of Athletic Sports
Mailed Free on Application.

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SPALDING'S BASE BALL CAPS

Our line of caps is unequalled for quality, style and workmanship. We make them in eight different grades and the various styles in qualities only as indicated under each cut. When ordering, be sure and state Style Number, Size, Quality and Color.



No. 5—Chicago Style. Made in 0, 1st, 2d, 1X, 3d, 4th and 5th qualities.



No. 23—University Style. Made in 0, 1st, 2d, 1X and 3d qualities only.



No. 15—Philadelphia Style. Stitched Visor. Made in 0, 1st, 2d, 1X and 3d qualities only.

0 Quality. White, Pearl Gray, Yale Gray, Light Gray, Black, Maroon, Royal Blue, Navy Blue, Brown, Green.

Each, \$1.00 ○

1st Quality. White, Pearl Gray, Yale Gray, Light Gray, Black, Maroon, Royal Blue, Navy Blue, Brown, Green.

Each, 90c.

2d Quality. White, Pearl Gray, Yale Gray, Light Gray, Black, Maroon, Royal Blue, Navy Blue, Brown, Green.

Each, 80c.

1X Quality. White, Pearl Gray, Yale Gray, Light Gray, Black, Maroon, Royal Blue, Navy Blue, Brown, Green.

Each, 70c.

3d Quality. White, Pearl Gray, Yale Gray, Light Gray, Black, Maroon, Royal Blue, Navy Blue, Brown.

Each, 60c.

4th Quality. White, Light Gray, Blue Gray, Brown Mix, Dark Gray.

Each, 50c.

5th Quality. Maroon, Green, Blue, Gray, Brown Mix.

Each, 25c.

6th Quality. Gray Tan and Maroon.

Each, 25c.

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SPALDING'S BASE BALL CAPS

Our line of caps is unequaled for quality, style and workmanship. We make them in eight different grades and the various styles in qualities only as indicated under each cut. When ordering, be sure and state Style Number, Size, Quality and Color.

0 Quality. White, Pearl Gray, Yale Gray, Light Gray, Black, Maroon, Royal Blue, Navy Blue, Brown, Green.

Each, \$1.00

1st Quality. White, Pearl Gray, Yale Gray, Light Gray, Black, Maroon, Royal Blue, Navy Blue, Brown, Green.

Each, 90c.

2d Quality. White, Pearl Gray, Yale Gray, Light Gray, Black, Maroon, Royal Blue, Navy Blue, Brown, Green.

Each, 80c.

1X Quality. White, Pearl Gray, Yale Gray, Light Gray, Black, Maroon, Royal Blue, Navy Blue, Brown, Green.

Each, 70c.

3d Quality. White, Pearl Gray, Yale Gray, Light Gray, Black, Maroon, Royal Blue, Navy Blue, Brown.

Each, 60c.

4th Quality. White, Light Gray, Blue Gray, Brown Mix, Dark Gray.

Each, 50c.

5th Quality. Maroon, Green, Blue, Gray, Brown Mix.

Each, 25c.

6th Quality. Gray, Tan and Maroon.

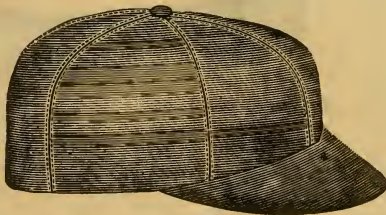
Each, 25c.



No. 21—College Style. Made in all qualities.



No. 25—Boston Style. Made in 0, 1st, 2d, 1X and 3d qualities.



No. 17—Brooklyn Style. Made in 0, 1st, 2d, 1X and 3d qualities only.

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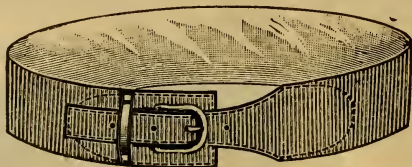
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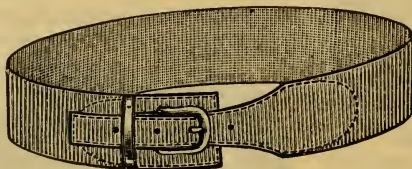
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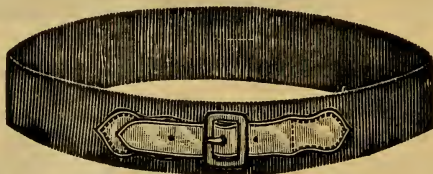
Spalding's Worsted Web Belts



No. 3-0. Special League Belt, 2½ inches wide, leather lined, large nickel-plated buckle. . . . Each, 85c.



No. 2-0. 2½ inches wide, large nickel plated buckle. 60c.



No. 47. 2½ inches wide, leather covered buckle. 50c.

Colors—No. A, Red; No. B, Blue; No. C, Navy Blue; No. D, Brown; No. E, Black; No. F, White; No. J, Maroon; No. K, Old Gold.

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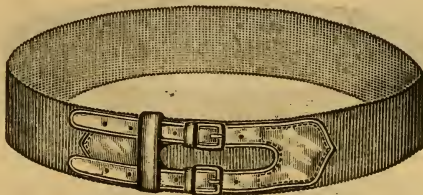
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Spalding's Worsted Web Belts



No. 2. 2½ inches wide, double strap, leather covered buckles. Each, **50c.**



No. 801. Leather, 1½ inch, tan or black, nickel-plated harness buckle, with protecting flap. Each, **50c.**



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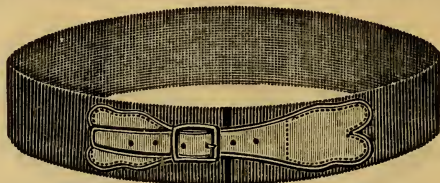
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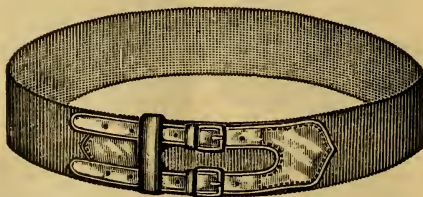
Spalding's Cotton Web Belts



Cotton Web Belt, 2½ inches wide, leather mounted, single strap and buckle.

No. 4. Each, 25c.

No. 5. Cotton Belt. Each, 10c.



Cotton Web Belt, 2½ inches wide, double strap, nickel buckle.

No. 23. Each, 30c.

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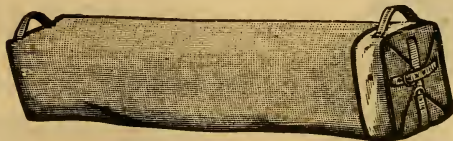
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Spalding's Bat Bag



Spalding's Canvas Bat Bag, made of heavy waterproof canvas, leather reinforced at ends; will hold 12 bats.

No. 2. Each, **\$3.00**

Same as above; to hold 6 bats.

No. 3. Each, **\$1.75**

Individual Bat Bags



Spalding's Sole Leather Bat Bag, for two bats; used by all League players.

No. 01. Each, **\$3.00**

Heavy waterproof canvas, leather cap at both ends.

No. 02. Each, **\$1.25**

Heavy canvas, leather cap at one end.

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Our "Highest Quality" Stockings are superior to anything ever offered for athletic wear, and combine all the essentials of a perfect stocking. They are all wool, have white feet, are heavy ribbed, full fashioned, hug the leg closely but comfortably, and are very durable. The weaving is of an exclusive and unusually handsome design

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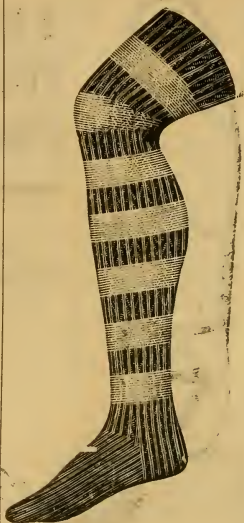
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Best quality, all wool;
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No. 1RS.	Heavy weight.	Per pair, \$1.35
No. 2RS.	Medium weight.	" 1.10
No. 3RS.	Good weight.	" .80

PLAIN COLORS

No. 1R.	Heavy weight, all wool.	Per pair, \$1.00
No. 2R.	Medium weight, all wool.	" .80
No. 3R.	Good weight, wool legs, cotton feet	.60
No. 4R.	Cotton.	Per pair, .25

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Highest Quality



Our "Highest Quality" Base Ball Shoe is hand made throughout and of specially selected kangaroo leather. Extreme care is taken in its general construction, and no pains or expense spared in making this shoe not only of the very highest in quality, but a perfect shoe in every detail. The plates, made exclusively for this shoe, are of the finest hand forged razor steel and firmly riveted to heel and sole.

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Same quality as our No. 2-0 shoe, but built on our famous running shoe last. Weigh about eighteen ounces to the pair and made with extra care throughout.

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Spalding's Beveled Edge Shoe Plates

Razor Steel



TOE



HEEL

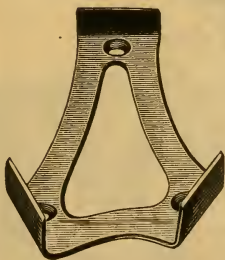
No. **3-0.** Toe Plates. Per pair, **50c.**

No. **4-0.** Heel Plates. " **50c.**

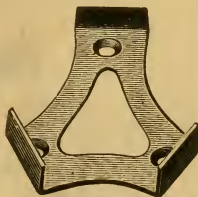


Spalding's League Plates

Steel specially hardened,
sharpened edges.



TOE



HEEL

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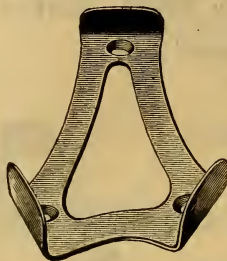
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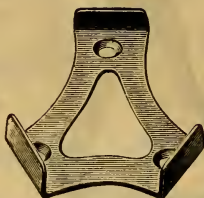
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Professional Shoe Plates



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BEST QUALITY STEEL

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Spalding's Pitcher's Toe Plate



Worn on the toe and affords a thorough protection to the shoe, and at the same time a most valuable assistant in pitching. Made for right or left shoe. Used by all professionals.

No. **A.** Aluminum. Each, **50c.**
 No. **B.** Brass. " **25c.**

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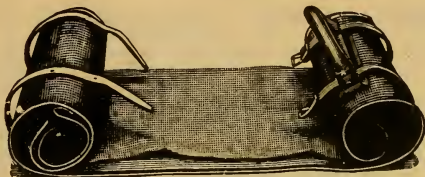
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Spalding's Uniform Bags

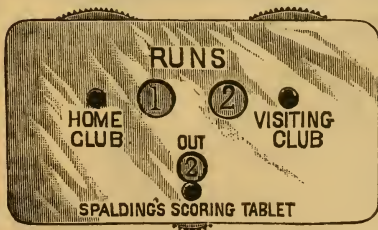


The convenient packing of uniforms in a manner that will not wrinkle and soil same, and to be easily carried, is an important item to every player. We have designed a roll or bag which answers all requirements. It is substantially made, very durable, and has separate compartments for shoes, etc.

No. 1. Best canvas. Each, **\$2.50**

No. 2. Fine Bag Leather. “ **5.00**

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A simple, convenient and accurate device for the record of runs and outs. It is made of celluloid

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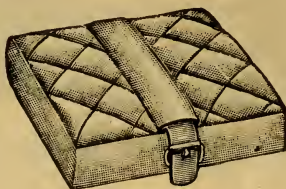
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Spalding's Bases

Complete with straps and spikes. Three bases to a set.



League Club Bases, extra quality canvas, quilted.

No. 0. Per set, **\$6.00**

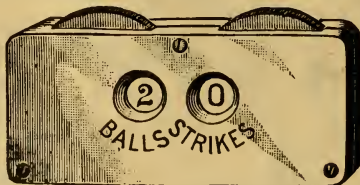
Canvas Bases, well made, not quilted.

No. 1. Per set, **\$4.50**

Canvas Bases, ordinary quality.

No. 2. Per set, **\$3.00**

Spalding's Umpire Indicator



Made of celluloid; exact size, $3 \times 1\frac{1}{2}$ inches.

Endorsed and used by all League umpires.

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Spalding's Home Plates

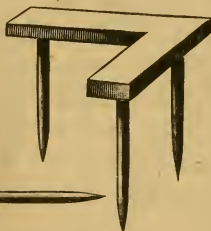


Our new style Rubber Home Plate is made in accordance with National League regulations and of extra quality white rubber. Complete, with pins.

No. 1. Each, **\$8.00**



Spalding's Boundary Plates for Batsman's Box



Marks the four inside corners of the batsman's box. Made of extra quality white rubber. In addition to being a guide for the umpire in keeping the batsman within his box, it greatly assists him in his decisions on balls and strikes. Four corners, complete, with pins.

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Officially adopted and must be used in all match games. The cover is made in eight sections, with capless ends and of the finest and most carefully selected pebble grain leather. The bladder is made specially for this ball of extra quality Para rubber. Each ball packed, complete, in sealed box, and guaranteed perfect in every detail.

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Extracts from Official Rule Book

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SEC. 4. The official ball must be used in all match games.

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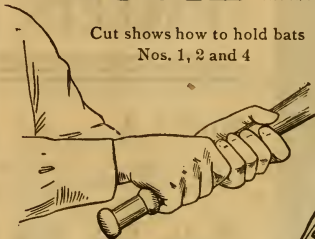
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PAT. APPLIED FOR

Cut shows how to hold bats
Nos. 1, 2 and 4



Made under the personal supervision of Napoleon Lajoie, whose success as a batter lies in the fact that he grasps the bat well up on the handle, which gives him perfect control. The Lajoie Bat enables a player to meet the ball more accurately, and the special shoulder gives a perfect balance and a better grip, thus ensuring more confidence, which means a better average and a higher salary.

\$1.25

any
style

When
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ing a
Lajoie
Bat by
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length, and
if light, me-
dium or heavy
weight desired

Regular style,
without shoulder;
tape handle. **\$1.25**
Each, . . .

The Lajoie Bats are made
in four styles of the best
models, and of the best ash.

No. 1. 33½ in. Shoulder 3 in.
from end

No. 2. 34 in. Shoulder 3 in.
from end.

No. 3. 35 in. Shoulder 5 in.
from end.

No. 4. 35 in. Shoulder 1½ in. from
end.

No. 5. Regular Style, taped; without
shoulder.



How to
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No. 3

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Beveled frame, combed mahogany handle, polished mahogany throat piece.

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Modeled after design of prominent player. Finest white ash frame with mahogany throat piece and taped bow. Best white gut stringing, combed mahogany handle, leather capped. Finished with high polish.

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A well made racket at a popular price. New model. Finely finished white ash frame and mahogany throat piece. Strung with fine white gut. Combed mahogany handle, leather capped.

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Old model as popular as ever. Frame of selected white ash, highly polished, fine quality main strings and red cross strings, mahogany throat piece, combed mahogany handle, leather capped.

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Slocum Junior

Old model and very popular. Frame of highly polished white ash with polished walnut throat piece combed mahogany handle, leather capped. Strung with all white fine quality gut.

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The Ocomo

For ladies' use particularly. Frame of finest white ash with rounded edges. Taped bow and mahogany throat piece. Stringing of very best white gut. Combed mahogany handle, made small for ladies' use, leather capped. Fine polish finish.

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The Greenwood

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An excellent racket, frame of finely finished white ash, polished mahogany throat piece, stringing of fine quality white gut, combed mahogany handle, leather capped.

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Same as No. 5, but with larger handle.

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New shape of popular design, frame of white ash, finely finished, polished walnut throat piece, good quality gut, combed cedar handle, leather capped.

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The Practice

A good practice racket, frame of white ash with walnut throat piece and combed cedar handle, leather capped; stringing of good quality gut.

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Absolutely perfection; regulation size and weight, finest quality felt cover.

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Uniform in quality and carefully constructed throughout. Regulation size and weight; fine felt cover.

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A good felt covered ball.

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Our bats are made under the supervision of Jack Pickett who has been identified with base ball for the past sixteen years, having played with the National, Eastern and Western Leagues. Mr. Pickett is undoubtedly one of the best judges of base ball bats in the country and is thoroughly familiar with the players' wants.

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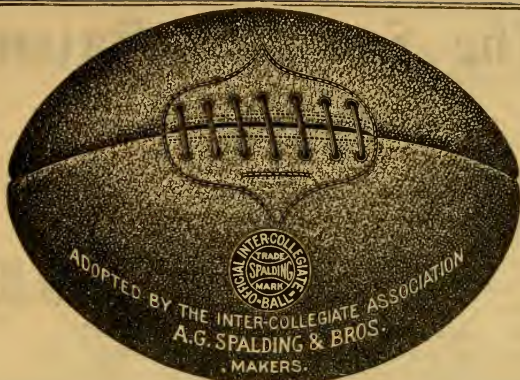
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THE SPALDING
OFFICIAL
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FOOT BALL

\$4.00

We have spared no expense in making this ball perfect in every detail, and offer it as the finest foot ball ever produced. Each ball is thoroughly tested, packed in a separate box and sealed, so that our customers are guaranteed a perfect ball inside when same is received with seal unbroken. A polished brass foot ball inflater and lacing needle will be packed with each Inter-Collegiate foot ball without extra charge. The only ball used in all match games between the leading colleges.

Used exclusively by all the leading universities, colleges and athletic associations in the United States and Canada.

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The Spalding Patent Striking Bag

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No. 19. Made of highest quality Patna kid, the lightest and strongest of leather, sewed with silk, double stitched and reinforced throughout. Especially suitable for exhibition work, and the fastest bag made. **\$7.00**

No. 18. Made of finest selected Napa tanned leather, extra well made; double stitched, welted seams and reinforced throughout. For training purposes particularly this bag will be found extremely satisfactory in every respect. The "Fitzsimmons Special." . . . Each, **\$5.00**

No. 18S. Same as No. 18, but smaller in size and lighter. Intended for very speedy work. Each, **\$5.00**

No. 20. Made of finest selected calfskin; double stitched, welted seams and reinforced throughout. Very fast, and will give excellent satisfaction. An ideal bag for gymnasium use. **\$5.50**

No. 12. Made of olive tanned leather, specially selected; double stitched, welted seams and reinforced throughout. Excellent for quick work. Each, **\$4.00**

EXTRA BLADDERS FOR STRIKING BAGS

No. 0S. Pure gum bladders for Nos. 18, 19 and 20 bags. Guaranteed. Each, **\$1.00**

No. 0SX. Pure gum bladder for No. 18S bag. Guaranteed. Each, **\$1.00**

No. 25. For No. 12 bag. Carefully tested, but not guaranteed. Each, **50c.**

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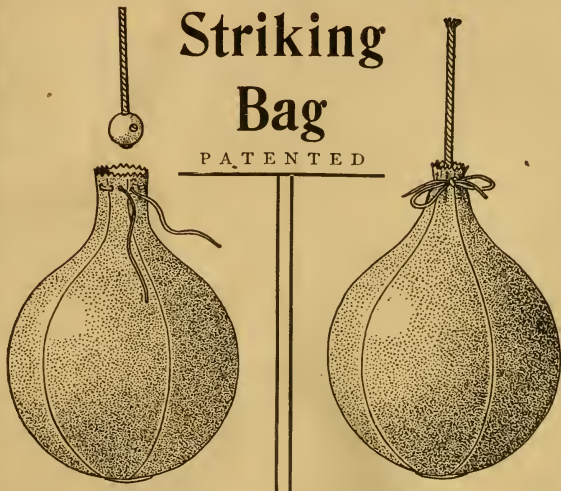
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The Spalding Patent Striking Bag

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This bag will swing true because it is built that way. It cannot make a false move, no matter how hard it is hit. No loop to interfere with rope, and the most certain in its action of any on the market. It is made with a lace running around the neck, like a draw-string. Inflate the bladder, drop the wooden ball into the opening at the top and pull the lace tight; then regulate the length of the rope and fit bag to your platform. The Nos. 19, 20, 18, 18S and 12 bags listed on opposite page are all made on the same principle. Differences in quality of material, etc., are indicated. Each bag, however, is most carefully inspected and then packed complete in box with bladder, lace, wooden ball and rope.

*Spalding's handsomely illustrated catalogue of athletic goods
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Spalding Swinging Striking Bags

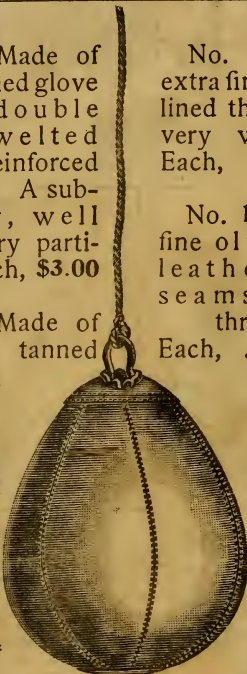
No. 10. Made of specially tanned glove leather; double stitched, welted seams and reinforced throughout. A substantial bag, well made in every particular. Each, **\$3.00**

No. 17. Made of fine maroon tanned leather, well finished; double stitched, welted seams and reinforced throughout. A good all-around bag. Each, **\$2.50**

No. 16. Made of extra fine grain leather lined throughout and very well made. Each, . . . **\$2.00**

No. 15. Made of fine olive tanned leather; welted seams and lined throughout. Each, . . . **\$1.50**

No. 14. Made of light russet tanned leather; lined throughout and well put together. Each, **\$1.00**



Extra Bladders

No. B. Bladders for Nos. 14 and 15 bags. . . Each, **50c.**
No. 25. For Nos. 16, 17 and 10 bags. . . Each, **50c.**

*The above bladders are carefully tested before packing,
but not otherwise guaranteed in any way.*

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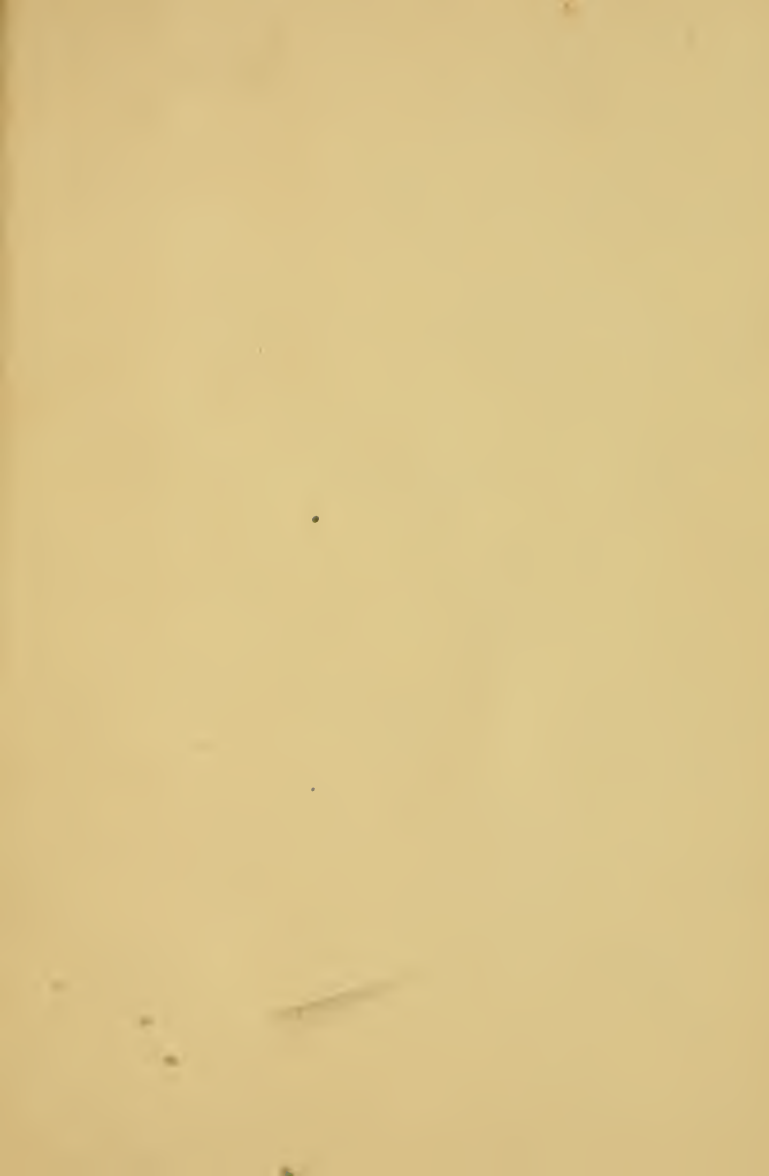
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